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APRIL 11-13, 1910
American Art Association,
New York

Lugt: 68526

Charles Tyson Yerkes collection

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ON PUBLIC VIEW

FROM THURSDAY, APRIL 7TH, UNTIL SATURDAY, APRIL 9TH
INCLUSIVE

ON THE PREMISES

NO. 864 FIFTH AVENUE

SOUTHEAST CORNER OF SIXTY-EIGHTH STREET

**RARE STATUARY, BRONZES AND
THE COSTLY FURNITURE
AND EMBELLISHMENTS**

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

ON THE PREMISES

ON MONDAY, TUESDAY AND WEDNESDAY AFTERNOONS
APRIL 11TH, 12TH AND 13TH, AT 2:30 O'CLOCK
AND ON TUESDAY AND WEDNESDAY EVENINGS
APRIL 12TH AND 13TH, AT 8 O'CLOCK



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Catalogue OF THE STATUARY, BRONZES, THE COSTLY FURNITURE AND EMBELLISHMENTS

CONTAINED IN THE MANSION OF THE LATE
CHARLES T. YERKES
(LOUIS S. OWSLEY, EXECUTOR)

TO BE SOLD AT UNRESTRICTED PUBLIC SALE BY
CHARLES C. BURLINGHAM, Esq., RECEIVER
UNDER A DECREE OF THE CIRCUIT COURT OF THE UNITED
STATES FOR THE SOUTHERN DISTRICT OF NEW YORK, DATED
JANUARY 22D, 1910

THE SALE WILL TAKE PLACE
ON THE PREMISES
No. 864 FIFTH AVENUE
ON THE DATES HEREIN MENTIONED

THE SALE WILL BE CONDUCTED BY
MR. THOMAS E. KIRBY
OF THE AMERICAN ART ASSOCIATION, MANAGERS
NEW YORK
1910

Press of The Lent & Graff Company
137-139 East 25th St., New York

CONDITIONS OF SALE

1. *The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*
2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.*
3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, if required, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*
4. *The Lots to be taken away at the Buyer's Expense and Risk within twenty-four hours from the conclusion of the Sale, unless otherwise specified by the Auctioneer or Managers previous to or at the time of Sale, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the Lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser.*
5. While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot, and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary; failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof for damage or injury occasioned thereby.
6. *To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*
7. *Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale (unless otherwise specified as above) shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.*
8. *The Undersigned are in no manner connected with the business of the cartage or packing and shipping of purchases, and although they will afford to purchasers every facility for employing careful carriers and packers, they will not hold themselves responsible for the acts and charges of the parties engaged for such services.*

THE AMERICAN ART ASSOCIATION, MANAGERS.
THOMAS E. KIRBY, AUCTIONEER.

THE MANSION AND ART GALLERY

DESCRIBED BY

MR. BARR FERRE

AUTHOR OF "AMERICAN ESTATES AND GARDENS"

**THE PROPERTY TO BE OFFERED AT
PUBLIC SALE**

ON THE PREMISES

**ON MONDAY APRIL 11TH, 1910
AT 12 O'CLOCK NOON**

BY

MR. JOSEPH P. DAY

REAL ESTATE AUCTIONEER

INTRODUCTORY

The magnificent mansion built by the late Charles T. Yerkes, for his own use, is situated at the southeast corner of Fifth Avenue and Sixty-eighth Street, occupying one of the most desirable sites in the finest residence district of New York. It has a frontage of one hundred feet five inches on Fifth Avenue, and one hundred and fifty-three feet on Sixty-eighth Street. The mansion is not only one of the handsomest in New York, but it is one of the most extensive, including, in addition to the residence on the corner, two spacious Picture Galleries on the rear of the Sixty-eighth Street front, and a vast Art Gallery on Fifth Avenue, which is without doubt the largest and finest private hall in the city. These three parts form a single and harmonious whole, being closely related to each other in external design, and conveniently articulated within.

EXTERIOR

The stately exterior in brownstone is both dignified and fine. It is enriched with an abundance of beautiful carved ornament applied in an eminently logical and natural manner. It decorates the frames and crowns of the windows; it is used in the balcony balustrades; it has true place in the frieze at the top of the wall; it is employed most of all at the entrance portico. It is good ornament in itself, beautifully designed, and carefully executed. It is precisely the right thing used in the right way at the right place.

The entrance portico is the chief feature of the Fifth Avenue front. It stands at the head of a flight of steps bordered with a pierced parapet that rises from decorated piers on the sidewalk. Two pairs of columns with richly panelled pilasters support an entablature which is crowned with a balustrade. The shafts of the columns are practically the only undecorated

parts here, the portico being naturally the place where the greatest amount of exterior ornamentation may be applied.

On the left is a shallow rectangular bay or projection, hardly strong enough to be designated a bay-window, yet a relief to an otherwise flat wall. It contains three windows in the first and second stories, and is surmounted with a pierced parapet. On the left is a single window, whose ornamental frame is extended above with a band of ornament surmounted with a strongly projecting moulding. There are two windows above. A richly decorated string-course or band is carried wholly around the house between the first and second stories, and a moulded string at the base of the third story windows. Here a new feature is introduced in plain pilasters standing at the corners and in the centre. The window scheme is now changed, the three windows of the two lower stories giving way to two windows in the third and fourth; while on the left, instead of two windows as below, there are three. The entablature contains a broad frieze, in which are small circular windows with wreath-like frames, while the crowning members are given well-proportioned projection. A balustrade surrounds and conceals the roof.

The architectural parts that have been developed in the Fifth Avenue front reappear on Sixty-eighth Street. The long line of the main wall is broken in the centre by a shallow recess. This, however, is only actually seen in the fourth story, since a flat bay-window somewhat similar to the one on Fifth Avenue fills this space in the first, second and third stories, being itself narrowed in the latter. While the windows, as a whole, follow the models already established in the Avenue front, some flexibility is obtained by introducing balconies at the base of the third story windows. They are supported on consoles that form part of the window-frames immediately below them, and are provided with pierced balustrades. The fourth story windows differ also from those on the Avenue, being of the type known as "twin." The circles in the frieze are arranged in pairs. Three chimneys are distinctive features of this front. They are carried to some height above the crowning balustrade, and are treated with angle pilasters supporting an entablature.

A word may be added on the dimensional qualities of this exterior. The actual dimensions are everywhere generous. The windows are high and wide, and it is to their very great advantage that they are regularly spaced in ample areas of wall. No small part of the impressiveness of the mansion is due to this circumstance. There is a fine proportion between the solids and voids. This is helped very much by the Art Galleries.

The Picture Galleries on Sixty-eighth Street are unusual in being two stories in height. The first story exhibits a solid wall, to which are applied a row of pilasters, each decorated with richly carved panels. The entablature is plain, thus bringing out in greater relief the intricate beauty of the supporting members. Above is a loggia, with columns standing on pedestals, between which is a balustrade. As below, the entablature is plain. The gallery wall is recessed and presents a series of round arched windows.

The Art Gallery on Fifth Avenue, although the most grandiose part of the mansion, follows necessarily the general character of the other parts. The lower story has for its single decorative feature a vast doorway, encased within an ornamental frame. A superb marquise of bronze serves as a shelter, below which, on either side, is an immense bronze lantern. The upper wall is also solid, but is relieved with panelled pilasters similar to those used in the galleries on Sixty-eighth Street. A balustrade surmounts the cornice.

As a matter of record, it should be added that Mr. R. H. Robertson was the architect of the mansion, and Mr. Henry Ives Cobb the architect of the Fifth Avenue Art Galleries and the second one on Sixty-eighth Street.

ENTRANCE AND VESTIBULE

The main entrance to the mansion is beneath the portico on Fifth Avenue. The doorway, the frame of which is handsomely carved, is surmounted by a panel of pierced stone. The outer door-frames are of bronze, enclosing great sheets of plate glass. The inner doors are mahogany, natural finish, panelled and decor-

ated with small medallions carved in low relief; they have handsome bronze handles and hinges.

The vestibule walls are entirely lined from floor to ceiling with polished mottled red marble, very beautiful in color and extraordinarily rich and warm in tone. It is designed with pilasters encasing panels of different hue. On either side of the inner door is a cherub head, and similar heads are placed at the top of the centre of each side wall. The ceiling is marble, like the walls, and exhibits a richly coffered design. The floor is Numidian and Siena marble inlaid in patterns.

The inner doors are of bronze, platinum-plated and lined with plate glass. They are massive and handsome in design, and are superb pieces of metal work.

ENTRANCE CORRIDOR AND STAIRCASE

A spacious corridor is disclosed immediately within the entrance door. On the right, beyond a doorway to a small Reception-Room, beautifully designed and painted in Japanese style by W. H. Van Ingen, is the staircase. Beyond, the corridor expands into the Hall, which is developed to the left; while on the right again, filling the very heart of the mansion, is a vast Conservatory that closes the vista on that side and at the far end. It is an interior of surprises, a unique and beautiful plan, developed in a charming manner, intensely individual, fascinating. One discovers presently that there is much costly material here, that there is an abundance of fine ornament, and much to see and admire; yet the first sensation is likely to be the most permanent, and that is sheer delight. It is rare that a house plan produces this effect in so captivating a manner as here.

The corridor and Hall are wholly lined with marble, warm and fine in color, and highly polished. Just beyond the door are two columns with pilasters of rich purple marble, with Ionic capitals of white marble and bases of Istrian marble. They create an inner vestibule which is not shut off from the corridor beyond. The walls have a high wainscot of Istrian marble with moulded base, inset panels of polished gray Convent quarry Siena marble, and decorated frieze. Above are slender hermes, whose

heads carry the wall cornice. On the entrance wall are white marble reliefs of women inserted between the hermes, while on the sides are marble panels.

All the ornamental detail in this part of the mansion is very pure classic. It is Greek, yet Greek adapted to modern conditions exactly as a Greek architect might have used the forms and motifs of his own day if called to meet the conditions of a modern dwelling. The beautiful Greek ideas are applied in a masterly manner, and very much of the fine effect of this interior comes directly from their use.

Above the wainscoting are panels of gray Convent quarry Siena marble inset within frames of Istrian marble. A single great panel occupies the larger part of the left-hand wall, and below it is a marble bench, whose slightly rounded arms are delicately carved.

Immediately in face is the great staircase, a magnificent structure of Istrian marble, with white marble treads. The newel at the base has pedestal form, with curved top decorated with rams' heads on the corners. The balustrade is formed of small Ionic columns of Paonazzo marble, two side by side on each step, with a massive moulded rail of Istrian marble. The landing, half way up, is entirely encased with marble, including some panels in relief.

When the new gallery on Fifth Avenue was added to the mansion the landing opened onto a balcony overlooking it. This was taken down, but all the parts have been retained and are stored in the basement. It can, therefore, be readily replaced.

A second flight of steps above the landing reaches the second story. On the main floor a passage below this second flight leads to the Art Gallery. Here, behind the stairs, is the elevator, operated by electricity, and here also are stairs to the basement. The arrangement is compact and economical in space, yet opportunity is provided for a staircase of monumental proportions, treated in a very distinguished manner. The corridor floor is paved with marble and the ceiling is also of marble, handsomely coffered.

The Hall is an expansion of the corridor and opens from it

without any line of demarkation. The marble panelling is continued, but the doors are so numerous that the lower wainscot has almost disappeared. The door frames are marble, and purple marble pilasters support the Istrian marble entablature, which includes a frieze of Paonazzo. Above is a balustrade of small Ionic columns that encloses the balcony. This is actually the corridor of the second story, and extends around three sides of the Hall, being omitted on the fourth side for the Conservatory.

The room is two stories in height, and is surmounted with a rectangular dome of burnished gold. Its architectural treatment is very rich and splendid, as befits an apartment of its size and importance. The dome is supported on either end by square piers of purple marble. Three charming caryatids, carved by J. Massey Rhind, carry it above the Conservatory, while opposite them on the corridor wall are three hermes from the same skillful hands. There is a rich cornice and bands of ornament that abut against the central skylight, the frame of which is similarly decorated in relief and which is filled with golden glass. Stained glass windows are between the caryatids.

Directly under the balcony, in the centre of the wall, is the fireplace and chimney. It is purely Greek in design, and remarkably successful. At each end is a lofty pier, slightly moulded at the base, and with a fretted capital that carries above it a beautifully developed anthemion or honeysuckle. On each front is a small medallion head in low relief. Above the fireplace opening is a frieze of white marble reliefs by Mr. Rhind, crowned with frets, both features reappearing on the sides. The chimney breast is faced with a polished marble slab, decorated above with circular medallions, ox-heads and garlands. The floor is white marble, inlaid in patterns with borders.

THE CONSERVATORY

The Conservatory is outside the structural limits of the Hall, yet artistically it is part of it. It consists practically of two sections, being L-shaped in plan, completely bounding the Hall on one of its longer sides, and, as it is extended to the Dining-Room,

closing most of its further end as well. Being directly in the centre of the mansion it occupies an unusual position, which makes it much more decorative than when it is placed on the exterior. Generous skylights admit an ample flood of light, and many plants have grown to tropical luxuriance in it during Mr. Yerkes's occupancy. The walls are brick, covered with bark, as a desirable backing for the plants.

Immense windows of plate glass separate the Conservatory from the Hall. They are adjusted with weights and chains, and may be lowered into the basement if desired, thus throwing the Conservatory directly into the Hall. The glass door at the end of the Hall may be disposed of in the same way.

The floor is of marble, and consists of black and white squares, arranged in borders of yellow. At the intersections are small yellow squares in pink triangles. The border is black and pink marble, with an outer strip of white. The waste water that is accumulated in watering the plants is gathered by a drain to a sink in the basement, whence it is carried out of the building by pipes.

THE DRAWING-ROOM

The Drawing-Room occupies the corner of the mansion with three windows on Fifth Avenue and two on Sixty-eighth Street. The walls, from floor to ceiling, are wholly encased in Cipollino marble. At the base is a low wainscot, above which the wall is filled with great marble panels, and the ceiling is carried on a rich frieze and cornice. Each wall is divided into three bays by means of pilasters and columns, both standing on pedestals, which are parts of the wainscot. On the Fifth Avenue front these columns stand entirely free in the shadow recess formed by the bay window, or projection on this side; at either end of this recess is a pilaster. All the ornamental detail, including the borders of the panels, the bands on the wainscot, the bases and capitals of the columns, and the frieze and cornice, are of gilded bronze. The structural features of this room are, therefore, of the richest possible description, and the result is as fine and impressive as it is rich and costly. The ceiling is designed with exposed beams and

rafters and richly decorated panels. The ornament, as below, is gilded, and the surface of the panels and other exposed parts are tinted in harmony with the marble of the walls.

There are two doors, both at one end, that look to the Fifth Avenue front. They have ornamental frames with cornices supported on consoles. Richly gilt marble ornaments surmount them. The floor is hardwood, beautifully matched, with a narrow border of white marble.

The fireplace and mantel is in the centre of the Sixty-eighth Street front. It stands between the two columns on this side, which are brought forward to accommodate the chimney breast. It consists of a frieze, decorated with bronze garlands, supported by two white marble caryatids. Above is a great sloping hood, presenting a panelled surface, in the centre of which is a bronze wreath.

THE MUSIC-ROOM

The Music-Room immediately adjoins the Drawing-Room. It has two windows opening onto Sixty-eighth Street. There are four doors; two open into the Hall, one on each side of the chimney; one opens into the Drawing-Room, and the other into the Dining-Room. It is Louis XV in style and is decorated in cream color and gold. At the base of the wall is a low paneled wainscot. The upper walls are, for the most part, paneled in wood. Above the cornice is a great cove, decorated with gilt ornaments, that rises to the central oval of the ceiling, which was painted by Chartran. It is a very poetic composition, thoroughly in harmony with the beautiful room in which it is placed.

The doors and windows are provided with richly carved frames. Over the latter are small cartouches; over the doors are panels painted by Will H. Low, each containing two figures, a man and a woman, with musical instruments. The mantel is white marble, elaborately carved, with gilded facing and back and mosaic hearth. There are two triple built-in mirrors, which are integral parts of the decorations. One is above the mantel; the other is directly opposite, between the windows. It may be added

that the corners of the room are rounded, and finished with ornamented panels. The floor is hardwood, with simple border.

THE DINING-ROOM

The Dining-Room is a magnificent apartment, superbly wainscoted in quartered oak with dark brown finish. The style is Elizabethan. The panels are highly carved in relief, and the whole effect is most sumptuous. The ceiling has the form of an elliptical vault, and is in plaster, decorated with ornaments in relief. The spandrels at either end, between the wainscoting and the ceiling vault, have also a rich plaster decoration.

The larger part of one side opens into the Conservatory. Here are columns of green marble with bronze capitals. The doors are of plate glass, and on each side is a plate glass panel, all with frames of gilded bronze. Opposite are two windows opening onto Sixty-eighth Street. Between them is an immense carved sideboard, richly decorated in every part, which is an integral portion of the wainscot. Another sideboard is also built into the entrance wall, between the two doors, by which the room may be entered, one from the Hall and one from the Music-Room. It approximates in design that of the chimney-piece which occupies the centre of the furthest and remaining wall. Above the fireplace, which is faced with green marble, is a great decorated panel, while the crowning frieze is supported by richly carved columns. On the summit, at each end, are two men in armor. A similar decoration completes the sideboard directly opposite. The floor is hardwood.

A door in the wainscoting admits to a passage, in which is the silver safe and which leads to the pantry. It is surrounded with a balcony, giving access to the china closets, with which the upper walls are lined. It contains sink, refrigerator, warming closet, heated by electricity or steam, electric bell service, speaking tubes to the kitchen, and elevators to the kitchen and balcony. The back stairs, which run continuously from the top to the bottom of the mansion, open into the pantry.

THE ART GALLERIES

The two inner sides of this mansion are entirely surrounded by Art Galleries, and it stands quite alone among the larger houses of New York in the facilities it offers for the display of works of art and their enjoyment. The two galleries in the rear were built for the display of paintings, and are two long apartments, reaching from Sixty-eighth Street to the innermost margin of the lot. They are lighted by skylights, and as is the case with all galleries intended for paintings, are without structural features of note. They have parquet floors with borders inlaid with mahogany, and mahogany wainscot.

Quite different is the case with the Gallery on Fifth Avenue. This is a truly regal hall, a hundred feet long by forty feet wide. It is entered immediately from the street without the intervention of a vestibule. A short flight of marble steps leads to the floor level. This Gallery was built by Mr. Yerkes for the display of his marvellous collection of rugs, and for sculpture; but even without these wonderful treasures it is a magnificent room in every respect.

At the base of the walls is a wainscot of Italian marble, with a panel of Paonazzo, that is continued wholly around the room. The cornice, which is enriched with ornament, is of plaster, as is the ceiling, the entire centre of which is occupied by skylights. The interior frame of the entrance door is of Paonazzo marble, richly carved, and reference has already been made to the side balcony, which has been temporarily removed. The floor is white Italian marble.

But the great feature of the room is the superb monumental staircase at the further end. It is built entirely of white marble, with panels of Paonazzo marble, and is a grand conception, carried out in a grand way. With the exception of the panels, practically every part is carved in the most elaborate manner. Both the design and the workmanship are of the highest grade and the structure merits the warmest commendation.

In the centre rises a vast flight of steps, contained within a balustrade of beautiful columns, having their origin in piers of extraordinary beauty. They rise to a platform that is carried

wholly across the room, supported below by elliptical arches that have the double advantage of being structural in form and agreeable in design. The balustrade abuts against piers whose consoles support the wall cornice. In the centre of a lofty panelled base, on which stand six columns, one at each end, the others grouped in pairs toward the middle. At each end are short flights of steps that complete the ascent to the Italian Palm Garden above. All of this structure is detailed with the greatest magnificence, and it is a work of unusual splendor in every sense of the word. Behind the stairs, on the main floor, is a vaulted square, every detail of which is worked out with the utmost delicacy; and associated with it, and the final portion of the staircase, are two great rectangular doors, with elaborately carved frames, which admit to the Sixty-eighth Street Galleries, the two systems uniting at this point.

THE ITALIAN PALM GARDEN

The grand staircase of the Fifth Avenue Art Gallery serves as a monumental approach to the Italian Palm Garden, which occupies the space above the Sixty-eighth Street Galleries. It is a spacious and delightful place, having the true character of an indoor, or winter garden. The floor is formed by the skylights that light the galleries below, and which are encased within squares and strips of white marble. The roof is of glass with copper beams. The two end walls reproduce the design of the outer wall within the loggia on Sixty-eighth Street, and consist of arched windows between columns. Single columns without arches form the decorative features of the connecting walls, that on the rear of the house being lined with plate glass mirrors, thus apparently doubling the space of the Garden in a quite legitimate manner. All of this interior is of white marble, save the cornice, which is copper.

Adjoining the entrance from the Fifth Avenue Gallery is a recess with a floor of colored marble lower than the main floor of the Garden. It directly overlooks the Conservatory of the first story, which is open to the roof, and which is surmounted with a pointed arched skylight. Thus all the garden parts of the house

are, as it were, brought together, although as a matter of fact, each is well separated and possessed of distinct individuality.

Next to this recess is a small room fitted up in East Indian style, which is really the final room of the main portion of the mansion. It opens onto the corridor that connects with the balcony of the Hall, every part of the interior being in immediate connection with every other part.

THE SECOND STORY

THE CORRIDORS

The corridors of the front part of the mansion all open onto the upper part of the main Hall. The stately and ornamental character which distinguished these parts below characterize them above. The floors are of marble; the walls are wainscoted and panelled with marble and limestone; the cornices are upheld by pilasters of purple marble, and the gilded ceilings have a low elliptical form, with a rich band of ornament immediately above the cornice. The wainscoting consists of a dado of polished marble with a broad-veined band between a moulded base and a fretted cornice. The upper part is lined with limestone, carved in festoons, upheld with small lion heads. This decoration is applied continuously to all the corridor walls on this floor. Beyond the dome of the main Hall is a corridor that connects with the East Indian room, through which the Italian Palm Garden is entered. The festoon decoration is applied to the inner wall, but the outer overlooks the Conservatory. Here, above the marble dado, is a row of windows with swinging sash, opening between marble pilasters with highly ornamented panels.

THE LIBRARY

There are two general rooms on the Fifth Avenue front. The first and innermost is of moderate size and is available for various purposes. The second is the Library, and is one of the most interesting and notable rooms in the mansion. It has two windows, and its walls to within a few feet of the ceiling, are encased

with a rich walnut wainscot, part of which is genuine Sixteenth Century work, while the remainder is an exact reproduction of the older panels. The application of the panelling to this room has been done without any injury to the older parts and without any indication of a difference in age between the old and the new.

In design the wainscot is of the richest description. The panels are separated by slender columns that rise directly from the floor and are carried to the crowning cornice with many decorative devices. The lower panels are plain. Then comes a line of small ones that have the quality of a continuous band of ornament. Above them are the main panels, very rich and intricate in their design, while the whole is completed with a cornice consisting of a band of ornament supporting the uppermost mouldings. A distinctive feature of the wainscot is the small carved head above each column. It is a feature that appears everywhere in the woodwork, being used in the cornice of the windows and doorways, as well as in the great panels of the chimney breast. The doors and windows, which rise above the level of the wainscot, reproduce its design and add greatly to the interest of the room. The same motifs are used also in the chimney-piece. Two columns support the shelf, above which is an elaborate overmantel, with a carved figure of a man holding a shield at either end, with a rich assemblage of panels between. The fireplace is black and gold marble.

Book shelves extend on either side of the fireplace and on each side of the return walls, and are also applied to the walls at the entrance of the room. Their design follows that of the wainscoting. Above, running continuously around the room, is a dark frieze with a narrow border top and bottom. The ceiling is panelled in squares with exposed beams and diagonal rafters, all handsomely carved and having decorated bosses at the main points of crossing. The triangular spaces thus formed are painted with scenes and bits of decoration in dark colors.

THE BEDROOM SUITES

There are two bedroom suites on this story, each composed of three rooms—a bedroom, dressing-room and bath.

The first bedroom occupies the corner, and has three windows on Fifth Avenue and one on Sixty-eighth Street. It is a large and spacious apartment, finished in green. The walls are hung with green silk damask, and the ceiling is tinted green. It has a cove cornice, decorated with gold, with gold ornamentation around the border and a central gold ornament. The woodwork is mahogany. The fireplace is built diagonally in one corner and has a mahogany chimney-piece, trimmed with bronze mounts. The fireplace facing is onyx and the backing iron. The large mirror above it has a rich mahogany frame.

The adjoining Dressing-Room is trimmed with rosewood and has a gold-leaf frieze and ceiling. The Bathroom has a polished marble floor and wainscot, above which is a gold frieze and ceiling, with a silver cornice. The bathtub and basin are of marble and a shower is enclosed within a marble screen.

The second suite is likewise composed of three rooms—a bedroom, boudoir and bath. It is distinguished by the same rich treatment and the same attention to details that characterizes the first suite. The Boudoir is an oval room, and is one of the most charming in the Mansion.

THE THIRD STORY

The third story is completely given over to bedrooms and baths. At the head of the stairs is the Red Room, the interior of which is wholly finished in red, walls, ceilings and cornice being of this hue. It is trimmed with mahogany and has two windows opening onto Fifth Avenue. The adjoining bathroom has a mosaic floor and a high tiled wainscoting.

The Empire Room, the name of which is derived from its design, occupies the corner, and has two windows on Fifth Avenue and two on Sixty-eighth Street. It is finished in green, with walls and ceiling of green and gold frieze. The trim is mahogany with bronze mounts. The large mahogany mantel has a fireplace with green marble facings. A small passage with closets leads to the adjoining Yellow Room, which has two windows on Sixty-eighth Street. The fireplace has a curved marble

facing. Three clothes closets open from the corridor, and then the Maple Room is reached. The name is derived from the wood finish, which includes a mantel, whose shelf carries a mirror, placed behind a colonnade of small columns; the facing is of small tiles. A maid's closet, which is reproduced on each of the upper stories, opens from the corridor, and at the end is a sewing room and bathroom.

The wainscoting of the corridor is mahogany, the upper walls being finished in plaster. The stair balustrade of small columns comes to an end on this floor, where handsome wrought-iron grilles take their places for the floor above.

THE FOURTH STORY

On the Fifth Avenue front of the fourth story is a large room which Mr. Yerkes designated as his "Museum," and in which many of his art treasures were kept. A second room was used as a sleeping room for the housekeeper. Both these apartments are shut off from the other parts of the story by a door.

The remainder of this floor is given up to the use of servants. It contains a linen room, seven bedrooms and a bath.

There is an attic over the whole house.

THE BASEMENT

THE BILLIARD-ROOM

The Fifth Avenue front of the basement is entirely shut off from the service portion and is reached by stairs descending under the main staircase. They lead to a small hall with mosaic floor and marble wainscot, with plaster above. The door frames and doors, as is the case elsewhere in the house, are mahogany. Here is a toilet-room for guests' use, stairs to the cellar and a small room for general use. The wine cellar adjoins, but the most notable apartment is the Billiard-Room, which occupies the corner, with three windows on Fifth Avenue and two on Sixty-eighth Street. It is trimmed with hardwood, with a wainscot with carved panels, above which the walls are hung with leather, decorated with patterns formed by brass nails. The mantel is wood, with facing of Siena marble. Window seats are built below the win-

dows, and on the observation platform at one end is a great seat-chest. The ceiling is plaster, richly decorated in geometrical designs.

THE KITCHEN AND SERVICE ROOMS

The Kitchen is at the foot of the servants' stairs, and is a large room with mosaic floor and tiled walls. It contains a French range with a hood, sink, dresser, and closets. A dumb waiter to the cellar is used for the conveyance of coal, ashes, garbage, etc. A great copper boiler, connected with the range, supplies the house with hot water. A pantry and refrigerator room, with two great batteries of refrigerators, opens off the kitchen. Adjoining is the servants' dining-room, and then a suite of three rooms, available for the housekeeper's use.

Beyond the kitchen is the basement entrance, entered through the areaway on Sixty-eighth Street. The oak door has an iron grille, with white marble steps inside. The corridor has a mosaic floor with a tile wainscot, above which the walls are finished with plaster.

The Laundry adjoins the passage and has six porcelain tubs provided with hot and cold water, ironing stove, steam heater for use in the summer, steam dryer and other conveniences. Opening from other passages are six rooms for the men servants, a pressing room, trunk room, gardener's room, toilets, and numerous store-rooms. The rooms most in use are on Sixty-eighth Street, with windows opening into the area. The interior space, which is very large, is given up to storage and miscellaneous rooms, all of which are readily reached by a well arranged system of corridors.

The cellar extends under the basement and contains the mechanical equipment installed in the mansion, coal pockets, area elevator, service pipes for electricity, gas, steam, water, etc.

CONSTRUCTION

The construction throughout is fireproof. The walls and piers are built of brick, thoroughly bonded, and faced on the ex-

terior with brownstone of selected quality, obtained from special quarries. The floors are constructed of steel beams and hollow terra-cotta arches. Most of the walls are bearing walls, and where isolated supports are required, steel columns have been used. The construction of the roof is the same as the floors throughout, and a copper covering was placed upon the cement which was laid over the flat arches. No wood was used in the construction of the mansion except the sleepers to which the wood flooring was nailed. The construction is everywhere of the best possible quality and is as sound and true to-day as when the building was erected.

The mansion is heated by steam, obtained from the street, but an independent battery of furnaces and boilers is erected in the cellar. It is lighted by electricity and gas, and the plumbing is of the best style. It is throughout supplied with all modern conveniences, and is perfectly equipped in every way.

The mansion is surrounded on Fifth Avenue and Sixty-eighth Street by an area, interrupted only by the portico on Fifth Avenue and a bay window on Sixty-eighth Street. On Fifth Avenue it is lined with brownstone; on Sixty-eighth Street it is lined with white enameled brick. The area is enclosed by a bronze railing, the panels of which are inserted between brownstone piers.

The architectural qualities and the permanent features of this remarkable mansion have been described at some length. It is a house built both for comfort and convenience, but it was also arranged, to a very considerable extent, to house and exhibit many notable works of art. No higher praise can be given than to add that the casket in which these rich jewels were kept was in every way worthy of its contents.

CATALOGUE

SPECIAL NOTICE

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All portable objects are to be removed on the morning following each afternoon Sale, between the hours of 9 and 12 o'clock.

AMERICAN ART ASSOCIATION,
Managers.

No. 243

GOTHIC RENAISSANCE MARBLE SCULPTURE

MOTHER SUPERIOR

Height, 32 inches; width, 23 inches; depth, 20 inches. Pedestal: Height, 29 inches; width, 19 inches.

THE treatment is realistic, wrinkles being deeply marked in the forehead and at the top of the nose between the eyes, while a mole appears on the right cheek and another at the right corner of the mouth. The hair is covered with a smooth veil, the ends of which are connected to the gown at the seams upon the shoulders.

TUESDAY
APRIL 12 A collar with a scalloped edge lies upon the simple gown, which is buttoned up at the front. While the right hand is spread upon the breast, the left, held down below the waist, grasps a "Book of Hours." The creamy texture of the marble shows in places beneath a beautiful old stain. The back is hollowed out and left in the rough. With pedestal of Alps green marble. Inscribed on the lower right, "HELISETTA BLANCHINIA VIZANIA (CICICLXXXIX").

Signed at the lower left, "LAZAE CASSAR."

ANCIENT MARBLE GROUP

“BACCHUS”

UNKNOWN ARTIST

Height, 3 feet 2½ inches; length, 5 feet 9 inches. Base: Height, 2 feet; length, 6 feet 10½ inches.

AN ancient figure in marble of a reclining Bacchus. On his head is a wreath, in his right hand a cup, and in his left a small basket of grapes, while at his shoulder is a small panther resting its right paw upon his arm.

In a book published at Leipzig in 1881, called “Antike Bildwerke in Rom,” by Friedrich Metz, this statue is described on page 94, number 360, as follows: “Dionysos (Bacchus) lies comfortably stretched at the left. A broad cloth is pulled from the left shoulder across the back, falling across his knees, leaving the head bare. He supports himself on his left elbow. The hand holds a cornucopia, somewhat small, but well filled with fruits and flowers. A female panther puts her right forepaw on the cornucopia. In the neck, on which the elbow rests, is bored a small hole. A frog is looking out of this hole, in which you will notice the remains of a pipe from which water had squirted. The other arm of Dionysos is extended toward the right knee, and holds an antique *patera*. The head seems to be antique (parallel with the neck), and the hair is curled (like a female’s), and gathered at the back of the head in a *krobylos*. The pupils of the eyes are very prominent.

Note at bottom of article: “There is no doubt that the patched-up neck of the panther is modern. The cornucopia is, with the exception of a few leaves, antique.” Has massive Veræ antique marble base.

This piece of sculpture was purchased by Mr. Yerkes in Rome.

JEAN LÉON GÉRÔME

PAINTER AND SCULPTOR

French School

BORN in Vesoul, May 11, 1824. Died in Paris, 1904. Pupil of Paul Delaroche and Charles Gabriel Gleyre. Medals: Third class, 1847; second class, 1848 and 1855; of Honor, 1867, 1874, 1878. For Sculpture, 1878; Legion of Honor, 1855; Officer, 1867; Commander, 1878; Member of Institute, 1865; Professor in École des Beaux Arts, 1863.

CARRARA MARBLE GROUP

“PYGMALION AND GALATEA”

BY JEAN LÉON GÉRÔME

Group: Height, 6 feet 6 inches. Pedestal: Height, 2 feet 1 inch.

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IN one of Ovid's volumes the story of “Pygmalion and Galatea” is beautifully told. The former is represented as a sculptor, who, “shocked at the vices of the females of that time, ingeniously carved a statue with wondrous skill, and gave it a beauty with which no woman can be born, and then conceived a passion for his own workmanship.” At one time, as the story goes, he employed soft expressions; at another, he brought her presents agreeable to maidens—such as shells and smooth pebbles, like birds and flowers of a thousand tints, and lilies and painted balls—“and tears of the Heliades that have fallen from the trees.” Next, in the narrative, comes the festival of Venus, which was much celebrated throughout Cyprus, wherein Pygmalion was made to stand before the altar and timorously say: “If ye gods can grant all things, let my wife be, I pray, like to the statue.” The golden Venus, as the story proceeds, was present at the festival, and, understanding what the prayer meant, caused a flame to be thrice kindled upon the altar as an omen of the favor of divinity. Pygmalion returned to his home soon after, repaired to the image of his maiden, and kissed it, and it seemed to grow warm. The statue was then pressed, and was found soft, and to yield to the touch. He was amazed, and very naturally rejoiced, though with apprehension and fear that he had been deceived. Again and again he touched the body, and a thrill of pleasure coursed through his veins; indeed, the hero gave thanks

to Venus, and, as he did so, "the maiden raised her timorous eyes toward the light of day, and at once saw her lover and the heavens."

So much for this mythological tale, which has been dramatized by Rousseau, the French author, and is familiar to the literary and art world.

This group was exhibited in the Salon of 1892, in Paris, and was then brought to the residence of the present owner, where it has ever since remained. Has a colored marble pedestal.

ORAZIO ANDREONI

Italian School

ORAZIO ANDREONI belongs to that group of Italian sculptors who have constituted what is known as the modern Roman School. His work includes portraiture and imaginative subjects, the latter characterized by a blending of the classical and naturalistic styles and by considerable dramatic spirit. He is well represented both in England and in the United States. Other examples of his art in this country, besides the one in this collection, are a bust of Colonel Franklin Fairbanks and a marble statue of "Ruth," both of which, in 1890, were in the possession of Mrs. Frank H. Brooks.

No. 246

LARGE MARBLE GROUP

“PEREAT”

BY ORAZIO ANDREONI

Height: 78 inches; base, 27 inches by 27 inches.

Pedestal in two steps: Height, 34 inches; width, 30 inches; depth, 50 inches.

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ON the lower step of the pedestal, which is of gray stone, lie a bronze sword and helmet of a gladiator. The two marble figures that crown the pedestal are represented as spectators of a gladiatorial combat. The elder, one foot stepping down from the base on which she stands, leans forward, with arm extended and the thumb of her fist down, while the expression on her face shows that she has no pity for the conquered. “Let him perish.” Meanwhile her companion, a younger girl, stands with folded arms, gazing with a look in which fascination and horror are united.

Signed and dated, “O. ANDREONI, Rome, 1892.”

JEAN ANTOINE HOUDON

French School

HOUDON, the most noted French sculptor of the Eighteenth Century and the Revolutionary Period, was born at Versailles in 1740. His teachers were Pigalle and Michel Slodtz. The former was distinguished for the sense of life that he imparted to the ideal beauty of his figures. While under the influence of Slodtz the pupil executed the "Statue of St. Bruno," which adorns the vestibule of Santa Maria degli Angeli, in Rome. This was produced by Houdon during the seven years that he spent in that city as a holder of the *Prix de Rome*, which he had gained in his twentieth year. In the *Salon* of 1771 he was represented by a "Statue of Morpheus," while other imaginative subjects that followed were the bronze "Diana" of the Louvre, a replica of the former now in the Yerkes collection; "Summer," and "La Frileuse," "The Shivering Girl" in the Montpelier Museum. But the expression of life which was shown in these works was carried to its completeness in what became his most characteristic art, namely, the extraordinarily naturalistic portraits of famous men. Filled with the ardor of the Revolution, his aim grew to be the representation of "the true form and image of the men who have brought honor and glory to their country." His constant instruction to his pupils was "Copiez, copiez toujours, et surtout copiez juste." Hence resulted his portrait statue of Voltaire, in the Théâtre Français, and those of Buffon, Mirabeau, Napoleon, and the Empress Josephine and others. His friendship with Benjamin Franklin, whose portrait he made, led to his visiting the United States, where he made the portrait statue of Washington, now in the State House at Richmond. Houdon was a member of the French Institute, and one of the first Chevaliers of the Legion of Honor upon its creation by Napoleon during his consulate. He died in Paris in 1828.

LIFE-SIZE BRONZE FIGURE

“DIANA”

BY JEAN ANTOINE HOUDON

Height with Pedestal, 9 feet 6 inches.

THIS is a graceful nude figure supported on the left foot, with the right extending behind as though in the act of running. In her left hand she carries a bow, and in her right an arrow. This figure is inscribed on the base: “Houdon F 1782 pour Jn Girardot de Marigny.”

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Bought through an agent from Sir John Scott, who inherited all the French property from Sir Richard Wallace, including the contents of Bagatelle, where this statue formerly stood. There are but two of these bronze statues existing which are by Houdon, one being in the Louvre, mentioned in notice on J. A. Houdon, published 1856, page 179. Notice in “Dictionnaire Général des Artistes de l’École Français,” published 1882, page 778, in which this statue is by mistake placed in the Louvre. The statue in the Louvre has not Marigny’s name upon it, while this one has. In “French Architects and Sculptors of the XVIII Century,” by Lady Dilke, published 1900, on page 132 is the following: “In the bronze repetitions of the figure this support is needless, and that in the Louvre, which bears the date 1790, as well as the earlier one, dated 1782, is poised on the left foot, the bow inclined downward from the left hand, whilst the arrow in the right indicates the point to which the eyes of the goddess are directed. The earlier of these two bronzes was purchased by

Lord Hertford in 1870, and is now at Hertford House. It is the work to which Houdon refers in his letter of August 12, 1782, to the Director-General. He then invites him to visit 'une Diana de sa composition quil il vient de couler en bronze.' It bore an inscription, stating it was executed for M. Girardot de Marigny." It would therefore appear that the statue here mentioned was the first of the two made in bronze. The second was made in the latter part of 1783 or 1784. Lady Dilke says it remained in the sculptor's hands, and did not leave his studio until after his death, when it went directly to the Louvre.

FREDERICK MACMONNIES

American School

FREDERICK MACMONNIES was born in Brooklyn in 1863. At the age of seventeen he was received as an apprentice-pupil into the studio of Augustus Saint-Gaudens, meanwhile attending the life classes at the National Academy and the Art Students' League. In 1884 he went to Europe, and after a brief stay in Paris moved to Munich, where for some months he studied painting. Then he was recalled home to assist Saint-Gaudens. A year later he returned to Paris and entered the École des Beaux Arts under Falguière, twice winning the Prix d'Atelier, which ranks next to the Prix de Rome, and is the highest prize open to foreigners. Taking a studio of his own, he executed his first statue, a "Diana," which gained Honorable Mention at the Exposition Universale of 1889. A commission followed for three angels in bronze for the Church of St. Paul in New York, succeeded in 1889 and 1890 by commissions for the Hale and Stranachan statues. The last was awarded a Second Medal at the Salon of 1891. After executing two small fountain designs, "Pan of Rohallion" and "Faun and Heron," he accomplished the main fountain of "Columbia" at the Chicago Exposition. Subsequently he modelled the pediments for the Bowery Savings Bank and spandrels for the Washington Arch in New York; later, groups and a quadriga for the arch in Brooklyn, and groups for the Indiana State Soldiers' and Sailors' Memorial at Indianapolis. Among his notable single statues may be numbered the "Sir Harry Vane" of the Boston Public Library, the "Shakespeare" of the Congressional Library, the "Fame" at West Point, and the "Bacchante" of the Metropolitan Museum and the Yerkes Collection. Meanwhile, these pieces form but a part of his accomplishments, which have included a variety of statuettes, medallions, busts and low-relief portraits. In recent years Macmonnies has turned from sculpture to painting.

No. 248

BRONZE STATUE

“BACCHANTE”

BY FREDERICK MACMONNIES

Height, 7 feet. Pedestal: Height, 2 feet 6½ inches.

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THE Bacchante represents a nude figure of a girl standing on the toes of her right foot, which rests upon the pedestal. The left foot is drawn up, the heel being about on a level with the right knee. She is in the act of dancing. On her left arm rests a young child, and she grasps it around the brest with her left hand. The child is anxiously looking with open mouth at a bunch of grapes which the Bacchante displays temptingly to the child's gaze by holding it up at arm's length. A smile is on the features of the Bacchante. This is one of two figures modelled by the artist, one of which was presented to the Boston Public Library, only to be refused by the Board of Trustees. Either that one or the second one was presented to the Metropolitan Museum in New York. By many persons this work is considered the most artistic piece of bronze produced in the Nineteenth Century.

It is signed: “F. MACMONNIES, 1893.”

MAURICE ÉTIENNE FALCONET

French School

BORN at Paris in 1716. Died in the same city in 1791. Was a pupil of Lemoine. Was received as associate to the Academy, August 29, 1744, and as academician thereto, August 31, 1754, on a "Milon de Crotone," now in the Louvre Museum. He became assistant professor July 5, 1755, professor March 7, 1761, and sub-rector April 26, 1783. With very few interruptions he exhibited in the Paris Salon from 1745 to 1765, and in 1766 was called to St. Petersburg by the Empress Catherine II of Russia, in order to execute a colossal statue of Peter the Great. He was not, however, worthily rewarded, and this caused him to leave Russia and return to France in 1778.

No. 249

CARRARA MARBLE STATUE

A BACCHANTE

BY MAURICE ÉTIENNE FALCONET

Height, 63 inches. Width of base, 15 inches by 16 inches. Pedestal: Height, 32 inches; diameter, 26 inches.

THE life-size figure of the nymph is draped from the waist, while her nude torso is partly covered by the skin of a goat, the creature's head hanging under her left arm. This is raised above the left shoulder, as the hand suspends a bunch of grapes. The other hand is held beneath it, the fingers and palm curved, as if to form a cup. The head, crowned with vine leaves and grapes, is inclined over the right shoulder. An inscription on the tablet at the back of the base reads as follows: "Bacchante Provenant de la Propriété de Madame Elisabeth Sœur du Roi Louis XVI à Versailles." Pedestal of Carrara marble, with sculptured garlands and flutings.

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AUGUSTE RODIN

French School

AUGUSTE RODIN was born in Paris in 1846. His earliest recorded work is a head, "The Man With the Broken Nose," executed in 1864. During five years, ending in 1870, he worked in the studio of Carrier-Belleuse, and from 1872 for another five years was one of the sculptors engaged on the frieze for the Bourse of Brussels. In 1877 he exhibited at the Salon a plaster reproduction of "The Age of Bronze." Its naturalism drew down upon it a storm of disfavor, confused with the absurd charge that it had been modelled directly from life. When the statue, cast in bronze, was re-exhibited at the Salon of 1880, it was bought by the State. During the next ten years Rodin's activity included the figures of Saint Jerome, John the Baptist, "L'Homme qui Marche," an equestrian statue of Général Lynch, busts of Legros, Dalou, and Victor Hugo, and Adam and Eve, and other figures for "The Gate of Hell"—a work that with constant addition and revision is still occupying the artist's imagination and time. The following decade was rich in productivity. Among the works of this period are "The Burghers of Calais," "The Monument to Victor Hugo," busts of Puvis de Chavannes and Henri Rochefort, "La Danaïde," now in the Luxembourg; the "Dream Group" and the "Group of Life"; ideal subjects, such as "Thought," "Hope," "The Muse of Meditation," "The Poet and the Contemplative Life," and numberless subjects expressive of the emotions; as, for example, the two groups in the Yerkes Collection. In 1898 the artist exhibited his statue of Balzac, which was rejected by the French Government. The work in a sense epitomized what has

been the labor of Rodin's art life, namely, to interpret nature, but with an ever-increasing desire to utilize form, not as an end in itself, but as a means of expression. Despite the antagonism which such aims could not fail to arouse from Academic sources, Rodin has been the recipient of some of the highest honors in the gift of the State. Since 1889 he has been "Hors Concours" at the Exhibitions, and in 1903 was raised in the Legion of Honor to the rank of Commander. He maintains a large studio in the Rue de l'Université, and another adjoining his home on the hill at Meudon.

No. 250

CARRARA MARBLE GROUP

“CUPID AND PSYCHE”

BY AUGUSTE RODIN

Height, 30 inches; length, 48 inches; width, 24 inches.

A LETTER from Rodin, dated July 23, 1894, states that this piece is unique, and that it shared with the “Orpheus and Eurydice” the distinction of being the first original work by him acquired in this country. From the rocky bank on which the two figures are lying, a diagonal shaft projects upward at the left. Upon the extremity of this the left hand of Cupid is planted, so that the straight arm braces the body, which from the knees up is raised over the body of Psyche. But she has drawn hers up toward her lover's by her left arm, which encircles his back below the wings. Meanwhile her right arm is held across her bosom, the hand spread with the palm exposed. Upon her forehead, as she looks up, the god has laid his left temple, so that his face looks away from hers. But both faces are withdrawn from immediate view, the chief expression being secured by the disposition of the bodies and limbs, and the remarkable contrasts of tenseness and supple yield in the action of the muscles. Mentioned in the “Study of Auguste Rodin,” by Léon Maillard.

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Signed at the back on the left, “A. RODIN.”

CARRARA MARBLE GROUP

“ORPHEUS AND EURYDICE”

BY AUGUSTE RODIN

Height, 50 inches; width, 30 inches. White marble pedestal: Height, 25 inches; diameter, 38 inches.

THIS group by the foremost living sculptor is, like the other group of “Cupid and Psyche,” a unique piece. According to a letter from Rodin himself, dated July 23, 1894, they were the first original works by him that found their way to this country. He explains in the same letter that the present group should be placed against the light, that the rocky background, representing the Gate of Hell, may be engulfed in shadows. The figure of Orpheus has emerged into the light, but that of Eurydice is still in the penumbra. She is keeping close behind her husband, as he leads her out into the upper air; his left hand clutching his hair, which has fallen over his bowed head, that he may steady himself from looking back. Meanwhile her right arm hangs down behind her husband’s right arm, her left hanging down beside his left side, as if she were gently pushing him forward and keeping his body from turning, at the same time guiding her own movements by his. For her eyes are closed, and in the marvellously sensitive modelling of the face are expressed the wan, pinched look of one who has been long in darkness and the poignant yearning of a soul hovering on the edge of hope and fear. A strange nervelessness characterizes the action of both of the figures, as if they were moving under the spell of Destiny. Mentioned in the “Study of Auguste Rodin,” by Léon Maillard.

Signed and dated on the foot of the rock on the right, “A. RODIN, 1893.”

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APRIL 12

ÉDOUARD HENRI LOMBARD

French School

A NATIVE of Marseilles, where he was born about 1860, Henri Lombard studied in Paris under Cavelier. His progress was rapid. At the Salon of 1880 he gained a Second Medal, and three years later won the coveted *Prix de Rome*. In 1889, at the Universal Exposition, he received a Silver Medal, and in 1894 was elected a Chevalier of the Legion of Honor. The Gold Medal was awarded him at the Universal Exposition of 1900. On this occasion he was represented by a marble group of "Samson and Delilah," purchased by the French Government; by a bronze bas-relief, "Apollo, the Conqueror," and by a group in stone, "La Paix," which decorates the Grand Palais des Beaux-Arts. Among his most recent achievements is "Hommage à Antoine Watteau," commissioned by the State to adorn the Garden of the Carrousel at the Louvre. His work is distinguished by remarkable purity of design and poetic feeling.

No. 252

CARRARA MARBLE STATUE

“DIANA”

BY ÉDOUARD HENRI LOMBARD

Height, 82 inches; triangular base, 31 inches by 31 inches.

THE figure, of purest white marble, is completely nude. The weight is carried evenly on both feet, the left being slightly advanced. The left hand is held on the left hip, two fingers doubled in, the other two and the thumb displayed. The torso is slightly drawn back, from the action of the right arm, which is carried above the head, its hand grasping a bow. The head is turned almost in profile toward the left shoulder. A quiver lies on the triangular base, which is mounted on lion's feet, wreathed with garlands and inscribed “VIRGO VENATRIX.”

TUESDAY
APRIL 12

Signed, “HENRI LOMBARD.”

P. DEPINAY

Italian School

A TALENTED sculptor of the modern Italian School, whose work has been frequently seen in various European expositions.

No. 253

LARGE CARRARA MARBLE STATUE

PREPARING FOR THE BATH

BY P. DEPINAY

*Height, 82 inches; diameter at base, 20 inches. Verte antique marble pedestal:
Height, 24 inches; diameter, 25 inches.*

THE figure stands with the weight upon the left foot, the contour of the right side forming a fine vertical line, as the arm is raised over the head in the final act of drawing off the robe. It is assisted by the left hand, which supports the drapery above the left shoulder.

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*Inscribed on the back of the base, "EXECUTE POUR M. ED. ANDRE. P. DEPINAY,
Rome."*

No. 254

ELABORATELY DECORATED ROMANESQUE COLUMN SHAFT

Total height, 12 feet 7 inches; base, 19 inches square.

AROUND the foot of the marble shaft is a running design of an infant Bacchus in a chariot drawn by leopards, preceded by a dancing child and another lying on its back, and again by a gambolling and a fallen leopard. Above this embellishment the shaft is entirely covered with a deeply incised flat network of vine tendrils, interspersed with leaves and grapes, among which sport and hide numerous figures of fauns, satyrs, birds and animals, represented with remarkable naturalness and playful charm. The capital, which appears to have belonged originally to another shaft, is decorated with acanthus leaves, above which are very interesting remains of nude figures. The base, of black marble, is carved in flatter relief, having on the obverse a design of two griffins supporting a tripod altar; on the reverse, a wolf suckling the infants Romulus and Remus, and on the sides a grotesque face and scroll-work.

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ANTIQUE GREEK MARBLE SARCOPHAGUS

Height, 34 inches; length, 90 inches; width, 32 inches.

THE subject displayed upon the front panel represents the nine Muses, Phœbus, Apollo and Athene, the figures standing in a row against the background of a draped curtain. Beginning on the left appears Polyhymnia, the Muse of Sacred Poetry, with her draperies drawn tightly round the figure and a scroll in her hand. Separated by a sun-dial in the background follows Terpsichore, the Muse of Song and Dance, holding two pipes. Next is seen Thalia, with a mask of Comedy in one hand and a pipe in the other. She is succeeded by the Muse of Tragedy, Melpomene, who bears a tragic mask, while her right hand supports the club of Hercules upon the head of a bull. Another tragic mask, lying on the ground, separates her from Euterpe, Muse of Lyric Poetry, who holds a lyre and a plectron. Next appears Apollo, in the costume of a Cithern player, originally playing a lyre, but the latter and both hands are broken. Beside him is a tripod altar, around which a snake is entwined. Facing it is a griffin, which stands below the figure of Athene. She is represented with a Greek helmet on her head, and her two hands clasping a spear, leaning toward the right as she rests her left foot on a block. A tragic mask hangs between her and the succeeding figure of Clio, Muse of History, who carries a scroll. Following her is Erato, Muse of Erotic Poetry, holding a lyre; Urania, of Astronomy, with globe and sword; and, finally, Calliope, the Muse of Epic Poetry. She bears a tablet which shows the point of a stylus, but the hand holding the latter has been

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broken. The ends of the sarcophagus are decorated in bas-relief with differing designs of a beaked vessel, propelled by one oarsman, while a warrior stands erect against the background of the sail.

Existing documents point to the belief that this piece originally belonged to Don Maffeo, Prince Colonna of Sciarra, and formed one of the items which in 1811 he divided between his son and his cousin, Don Francesco Barberini di Palestrina, Canova, the sculptor, acting as expert adviser. It is described in "Antike Bildwerke in Rom" by Frederick Matz and Duhn, Vol. II, page 409, as "No. 3272 Palazzo Sciarra." It is also mentioned in an "Inventory of the Palazzo Barberini," and by Winckelmann, Werke II, page 617, and in various other works.

**RICH AND COSTLY
FURNITURE AND EMBELLISHMENTS
OF THE
MANSION, 864 FIFTH AVE.**

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AMERICAN ART ASSOCIATION,
Managers.

MAIN FLOOR ENTRANCE HALL

WEDNESDAY 256—JAPANESE BRONZE UMBRELLA VASE

APRIL 18

Cylindric form, with dragon's and graven cloud-forms in low-relief. Upper and lower rims uniformly finished with archaic borders.

Height, 26 inches; diameter, 9 1/2 inches.

do 257—LARGE FRENCH BRONZE VASE

Amphora shape, with griffin handles and rudimentary faun masks. The body on either side sustains armorial escutcheons in low-relief. Eighteenth Century.

Height, 35 inches; diameter, 18 inches.

TUESDAY 258—LONG RED GENOESE VELVET CUSHION

APRIL 12

Sixteenth Century. Used on marble seat.

Length, 10 feet 10 inches; width, 2 feet 9 inches.

do 259—ITALIAN MARBLE BUST

Semi-heroic size. Roman Emperor (Nero). Head sculptured in white Carrara marble, with red African porphyry and verte antico marbles, in combination for drapery and armor representation. Italian; Eighteenth Century.

Height, 32 inches; width, 28 inches.

TUESDAY
APRIL 12

260—ALPS GREEN MARBLE PEDESTAL

For the preceding bust.

Height, 4 feet 6 inches; diameter, 10 inches; base, 18 inches square.

MAIN HALL

MONDAY
APRIL 11

261—RENAISSANCE CASSONE

Seventeenth Century. Italian walnut; the richly carved front displays an escutcheon medallion supported by toros or bodies of bulls which end in leafy scrolls. The lower section is finished with deeply carved gadroons which return at the sides; raised on four carved claw feet.

Height, 2 feet 7 inches; length, 6 feet 3 inches.

TUESDAY
APRIL 12

262—Two RARE ALGERIAN PANACHÉ MARBLE VASES

Ovoid shape, attenuated at neck and with slight spreading base; marking exceptionally uniform. Have tall pink column pedestals. With white marble bases.

Height of vases, 19 inches; diameter, 9 inches.

Height of pedestals, 7 feet 1 inch; diameter, 9½ inches; base, 14 inches square.

do

263—Two RED AFRICAN MARBLE VASES

Bulbous form, with covers; ormolu mountings and handles in Louis XV style; finely modelled and chased.

Height, 27 inches.

do

264—RED JASPER TAZZONE

Raised on slender base. Polished red jasper, with gray flecking. Nineteenth Century.

Height, 12½ inches; diameter, 18 inches.

do

265—Two BRONZE APPLIQUÉS

Roman design, with six electric lights, surmounted by small figure and dolphin, finished in verdigris green patina; oblong back plates.

Height, 31 inches by 6 inches.

do

266—ANTIQUE ITALIAN MARBLE BUST

Semi-heroic size. Roman Emperor Lucius Septimius Severus; head sculptured in white Carrara marble with com-

bination red African porphyry and dark green marbles; for drapery, coat of mail and base. Has verte antique marble pedestal of rectangular shape, with fluting, tapering downward, and black Nubian marble band and base. The above-described bust and the three following are from the collection of Lord Carlyle, London.

Height of bust, 36 inches; width, 30 inches.

Height of pedestal, 54 inches; top, 11 inches square.

TUESDAY
APRIL 12

267—ANTIQUE ITALIAN MARBLE BUST

Pendant to preceding. Roman Emperor, Lucius Verus, Mounted on a verte antique marble pedestal to match the above-described.

Height of bust, 35 inches; width, 30 inches.

Height of column, 54 inches; top, 11 inches square.

do

268—ANTIQUE ITALIAN MARBLE BUST

A Roman Emperor (Caracalla); head sculptured in white Carrara marble, with combination red African marbles and porphyry for drapery; has gray Istrian marble base. Mounted on a verte antique marble pedestal.

Height of bust, 32 inches; width, 31 inches.

Height of pedestal, 54 inches; top, 11 inches square.

do

269—MARBLE BUST

Pendant to preceding. Roman Emperor Alexander Severus; head sculptured in white Carrara marble, with combination African and other marble for drapery; raised on gray Istrian marble base. Mounted on a verte antique marble pedestal.

Height of bust, 30 inches; width, 24 inches.

Height of pedestal, 54 inches; top, 11 inches square.

do

270—PAIR LARGE ITALIAN BRONZE TORCHÈRES

Roman design, and raised on tripod with claw feet. Fluted columns and vertical leaf bordering; verdigris green patina.

The branches with Greek lamb forms are arranged for sixteen electric lights, with small favril glass shades, and the original glass globes, which are now not in use.

Height, 10 feet; width at base, 37 inches.

TUESDAY 271—PAIR OF TALL BRONZE ANDIRONS

APRIL 12 Slender square shafts, with curved feet and flambeau top; specially designed.

Height, 4 feet 8 inches.

MONDAY 272—AFRICAN LION-SKIN RUG

APRIL 11 Mounted with head.

Length, 8 feet 8 inches; width, 6 feet 3 inches.

do 273—AFRICAN LION-SKIN RUG

Mounted with head.

Length, 8 feet; width, 6 feet.

TUESDAY 274—RED AXMINSTER CARPET RUG

APRIL 12 Composed of two wide breadths, sewed in middle.

Size, 14 feet 6 inches by 20 feet.

do 275—RED AXMINSTER STAIR CARPET

Two stair sections, and landing strip (three pieces). Total length about 20 yards.

Width, 4 feet 4 inches.

JAPANESE ROOM

(MAIN FLOOR)

WEDNESDAY 276—JAPANESE BLUE-AND-WHITE PERFUME-BOX

APRIL 13 Hirado porcelain, cinquefoil or star-form cover.

Height, 1½ inches.

do 277—JAPANESE PORCELAIN CENSER

Nabeshima ware. Form of the dog *kara shishi*, partially glazed in lapis-blue.

Height, 2½ inches.

WEDNESDAY 278—JAPANESE CELADON CUP-HOLDER

APRIL 13

Nabeshima porcelain, with escaloped rim; coated in pale sea-green (*sei-ji*) glaze.

Height, 2½ inches.

do 279—Two JAPANESE WATER COUPES

Nabeshima porcelain; one is fruit shape, and the other has four fluted sides. Bodies are uniformly coated in lapis-blue, with upper rims reserved and decorated in blue and white with floral sprays.

Height, 2½ inches.

do 280—JAPANESE BLUE-AND-WHITE CUP-STAND

Mikawachi porcelain, with four open sides and top showing blue decoration in arabesque pattern.

Height, 2¼ inches.

do 281—KUTANI PORCELAIN INCENSE-BOX

Lozenge shape, with perforated cover, sustaining red, green and gold decoration in form of floral and figure panels.

Height, 4 inches.

do 282—JAPANESE PORCELAIN CENSER

Basket pattern, white glazed, with perforated octagonal bronze top.

Height, 2 inches.

do 283—JAPANESE BLUE-AND-WHITE TEA-JAR

Hirado porcelain, decorated with floral and stork motif.

Height, 3 inches.

do 284—JAPANESE BLUE-AND-WHITE CUP-HOLDER

Hirado porcelain, with reticulated sides and square, decorated top, showing falcon and pine-tree motif.

Diameter, 3¼ inches.

do 285—Two PORCELAIN COUPES

One Japanese with perforations; the other Chinese; coated in gray flambé glaze.

WEDNESDAY 286—JAPANESE CELADON WATER DRIPPER AND A POTTERY
APRIL 13 COUPE

- (a) Sei-ji porcelain water dripper, form of a lotus bulb. coated in sea-green glaze.
- (b) Pottery coupe, formed by three figures; glazed in opaque celadon.

do 287—JAPANESE POTTERY VASES

- (a) Hexagonal shape, with perforated sides in geometric symbolic pattern; glazed in speckled green celadon. Signed, "Ka-sci-zan."
- (b) Bottle shapes, with small neck and indented side; coated in flecked olive-brown glaze.

do 288—TWO BLUE-AND-WHITE TEA-JARS

Hirado porcelain; blue arabesque and butterfly decorations. One with reticulated sides and blue hatched decoration.

Height, 3½ inches.

do 289—TWO BLUE-AND-WHITE CUP-STANDS

Hirado porcelain, with escaloped borders; one has blossom and the other butterfly decoration.

Height, 3½ inches.

do 290—TWO SPECIMENS OF SATSUMA

- (a) Perfume-box: Low, round shape; decorated with soft red-and-gold chrysanthemums and green borders. (Slightly imperfect.)
- (b) Tea Bowl: Soft buff glaze, with green-and-gold fern decoration. Eighteenth Century.

do 291—SATSUMA TEA SERVICE

Consisting of five cups with metal trays, a teapot, and a carved wood tray. The metal trays are signed by So-tatsu.

292—CHINESE BLUE HAWTHORN JAR

Small ovoid shape, with clusters of mei-hua blossoms reserved in the white against a deep cobalt-blue, showing reticulations in darker shading to represent fissures of breaking ice. Era of Ch'ien-lung (1736-1795). With teakwood cover.

Height, 5½ inches.

do 293—NABESHIMA PORCELAIN PERFUME-STAND

Hexagonal shape, with sunken bowl, showing floral sprays in blue-and-white ho-wo birds; exterior glazed in lapis-blue monochrome glaze.

Height, 5½ inches.

do 294—KAGA PORCELAIN BOTTLE

Bulbous shape; invested with coral-red and gold decoration, including symbols and *shishi* or *fu-dog* designs.

Height, 7 inches.

do 295—Two JAPANESE BOTTLES

(a) Awata faience, gourd shape, with opening for cord to hang; coated in opaque celadon glaze.

(b) Kioto faience, with small elephant tusk handles; coated in grayish crackle glaze, which sustains ho-wo bird-and-figure decoration in enamel colors.

Height, 7½ inches.

Height, 8 inches.

do 296—JAPANESE PORCELAIN VASE

Graceful shape, with small, flaring neck; sustaining white reserved dragon on a ground of peach-red glaze with soufflé texture. By Makudza Kozan. From the World's Fair, Chicago, 1893.

Height, 10 inches.

do 297—JAPANESE BRONZE SAKE POT

With side handle and small spout; engraved borders and shagreened surface. The cover is surmounted by a small bird. Eighteenth Century.

APRIL 13

Consisting of a Teapot, with top handle; Hot Water Kettle, with top handle; Water Jar, with perforated tray. Embellished simply with scattered floral petals and lined with silver. Bears mark of So-ta-su. From the Chicago World's Fair, 1893.

do 299—LARGE JAPANESE BRONZE CANDELABRUM

Figure of Shoki, the demon-destroyer; a truculent giant, clad in official garb, shown with one foot resting on the small, crouching figure of a demon, while holding aloft a large brazier, from which spring branches for candles. An elaborate piece of casting in brown patina. Nineteenth Century.

Height, 55 inches, with wood base; width, 19½ inches by 13 inches.

do 300—CHINESE BRONZE TRIPOD CENSER

Semi-globular form, raised on three tubular feet; the body is inlaid with gold and silver in archaic form, showing the lineaments of t'ao-tieh-yen, or ogre masks. Has carved teakwood cover with a small jade fungi form ornament. Seventeenth Century.

Height, 9 inches.

do 301—CHINESE BRONZE BUDDHA

S'âkyamuni, seated upon a lotus thalamus, with hands clasped; has a nimbus attachment.

Height, 12 inches.

do 302—JAPANESE BRONZE KORO TRIPOD

Globular body, with two pigeon-formed handles holding loose rings. The remaining embellishment shows an engraved string of small bells and scattered cherry blossoms. This blossom motif also appears in gold lacquer on attached teakwood base. Eighteenth Century.

Height, 10 inches; diameter, 12 inches.

WEDNESDAY
APRIL 13

303—FINE SHIBUICHI BRONZE KORO

With perforated silver cover and base; embellished with peacock and birds in black shakudo and gold, together with arabesque borders. The silver cover, with leaf-shaped open-work, is surmounted by a gold-plated knob. Bears mark of So-ta-su. From the World's Fair, Chicago, 1893.

do 304—JAPANESE BRONZE VASE

Square beaker shape, with archaic incised leaf panelling and seal-like marks. Brown patina. Eighteenth Century.

Height, 8½ inches.

do 305—JAPANESE BRONZE VASE

Graceful shape, with slender handles, showing a leaf border and ho-wo birds in low-relief, together with a rich brown patina. Eighteenth Century.

Height, 9 inches.

do 306—ANCIENT JAPANESE BRONZE VASE

Slender form, with bamboo handles and raised bordering, in primitive form of casting. Bears inscription of dedication, and is coated with dark brown patina. Seventeenth Century.

Height, 14 inches.

do 307—SMALL BLACK LACQUERED COPPER KETTLE

With gold lacquer crest decoration and cover to match.

Height, 3½ inches.

do 308—TWO TALL BLACK LACQUERED LANTERN STANDS

With chased gilt bronze mounting and painted silk transparencies in form of a globe with black lacquered ribs.

Height, 55½ inches; diameter at base, 14 inches.

do 309—TWO JAPANESE BLACK LACQUERED TABLES

Decorated with gold lacquer crests and butterflies.

Height, 12 inches; 20 inches square.

WEDNESDAY

APRIL 13

310—TWO JAPANESE BLACK LACQUER TABLES

Oblong shape, with spreading feet and perforated sides.

Height, 18½ inches; top, 29 inches by 21 inches.

TUESDAY

APRIL 12

311—SPLIT BAMBOO DOOR DROP CURTAIN

With blue silk mountings, cords and large tassel; including two Japanese engraved bronze hook-formed holders.

do

312—SPLIT BAMBOO WINDOW DROP CURTAIN

With Japanese bronze holders, silk cords and tassels.

Size, 9 inches by 15 inches.

do

313—SERIES OF SMALL JAPANESE PILLOWS

Embroidered silk, with cord and tassel edging, of uniform size.

Red twilled silk, embroidered with a representation of a hat of State and its box, together with symbolic lotus leaves. Red silk, with golden bells and cherry blossoms. Red silk, with fruit and leafage in white embroidery. Red silk, embroidered with representation of a roll of silk and green ferns. Ecru silk, embroidered with chrysanthemum and leafage. Light ground, embroidered with bird and twigs of pine. Another, embroidered with red fruit and cloud effects. Another, embroidered with flying birds, golden mist and brown netting. Red silk, embroidered with drum and bell. Another, of light silk, embroidered with black swan and flower. Another, embroidered with Mandarin duck and flowers; all are lined with red silk and uniform size.

15 inches square.

do

314—THREE SQUARE SEAT CUSHIONS

Red silk, with brocaded red bordering, looped cords and tassels.

20 inches square.

do

315—FOUR OTHER CUSHIONS

Without cords.

do

316—FOUR CUSHIONS

Similar to the preceding.

WEDNESDAY 317—FOUR SMALL WOODEN MASKS

APRIL 13

Representing in miniature the masks of actors; carved in wood and lacquer.

do 318—FOUR MEDIUM-SIZED MASKS

- (a) With stern expression and glass eyes, including hat and silken cord.
- (b) Representing the features of a delighted old man with hat.
- (c) Representing a weeping retainer who has broken down under confession.
- (d) Representing the gratified expression of another retainer.

do 319—THREE DEMON MASKS

With hairy features used by "No" dancers. Lacquer is injured.

do 320—TWO LARGE MASKS OF DEMON

One with flaring features and showing the teeth, the other with leering features, brushy hair and horns.

do 321—TWO LARGE MASKS

One with glass eyes; varying complexion and expression.

do 322—THREE CARVED WOOD AND LACQUERED FIGURES

- (a) Retainer with raincoat and hat.
- (b) Another, with features of a demon holding spear.
- (c) Another, bearded Chieh, with hat and spear.

do 323—CHINESE CARVED WOOD BUDDHA

Seated figure of Sâkyamuni, lacquer colored by age. Seventeenth Century.

Height, 11 inches; width, 8½ inches.

WEDNESDAY 324—CARVED WOOD STATUETTE

APRIL 13

Representing Si Wang Mu, the fairy queen or royal mother of the West; in flowing drapery and holding a peach, an emblem of Immortality. Eighteenth Century.

Height, 14 inches; width, 6½ inches.

THE INTERIOR DECORATIONS OF JAPANESE ROOM

TUESDAY 325—THE JAPANESE Room

APRIL 12

Executed in Japan, from special designs for Mr. Yerkes, including embroideries, paintings, and other fixtures. The “flower-festival” motif of this room was suggested by an old Japanese story of a great prince who had met a beautiful yet mysterious young lady, with whom he exchanged fans as a token of friendship—while her identity remained unknown to him. Failing in his other endeavors to discover this former owner of the fan, the prince decided to give a garden fête, and so shows the beautiful fan to the ladies, hoping thus to discover its former owner. All the ladies present flock to see such a wonderful fan, save one, who draws back and endeavors to hide, and thus reveals herself. It is this latter incident which is pictured in embroidery on the two large wall panels (opposite window), where the prince appears with a friend, screened from his guests, and notes the fairy lady together with her serving companion in a distant part of the grounds. The ceiling, with its panel arrangement, is centered by a representative of this rich fan; the more simple one of the prince appears on a panel over the entrance door. The woodwork, including ceiling, can easily be taken apart, since all was erected without nails or glue; dovetailed Japanese fashion. The ceiling actually rests upon, and is supported by, the side pillars from the floor. The entire work was undertaken in Tokio during 1895 by Mr. K. Okakura, then President of the Imperial Art School in that city, under the care of Mr. W. B. Van Ingen, for Mr. Yerkes.

Height of room, 13 feet 6 inches. Floor size, 14 feet 5 inches by 16 feet 8 inches. Without small recess.

DRAWING-ROOM

TUESDAY
APRIL 12

326—ANTIQUE CARRARA MARBLE AND BRONZE BUST

Semi-heroic size. An idealized portrait of a youth, head turned to the right. The drapery is cast in bronze and fitted upon the marble; has light African marble base, and a massive pink granite pedestal which is ornamented in relief with sculptured cartouches.

Height of bust, 35 inches; width, 24 inches; height of pedestal, 56 inches.

do 327—ANTIQUE WHITE MARBLE AND BRONZE BUST

Semi-heroic size of Marie Federonna, head turned to the left and a good pendant to foregoing. Mounted on a massive pink granite pedestal, which has cartouches carved in relief and finely polished.

Height of bust, 35 inches; width, 27 inches; height of pedestal, 56 inches.

MONDAY
APRIL 11

328—GILT LOUIS XV SLED CHAIR

Richly carved and finished in gilding of the period. Seat arranged with locker and covered in antique gold embroidered red velour.

do 329—Two LARGE GILT ARMCHAIRS

Style of Louis XIV; carved and gilt wood frames; upholstered in red velour and trimmed with gold galloons.

do 330—Two LONG GILT SETTEES

Massive style of Louis XIV, of special design and fine workmanship, showing elaborate openwork carving and side arm pieces; covered in fine old Genoese red silk velvet, with galloon trimming and rich Spanish embroidered sides of the same period.

Length, 8 feet; width, 2 feet 4 inches.

TUESDAY 331—LARGE FRENCH GILT CENTRE TABLE

APRIL 12

Louis XIV style; elaborately carved and gilt openwork sides, legs and stretcher. Fine workmanship; specially designed and modelled; has yellow marked Nubian marble top.

Height, 33 inches; length, 52 inches by 34 inches.

do 332—FINE FRENCH ORMOLU CANDELABRUM

Early Eighteenth Century; with crystal, topaz, and amethyst forms and pendants representing various fruit, together with crystal jars and amethyst grapes. Mounted on a triangular base of purplish-red jasper. Arranged for twelve covered electric lights.

Height, 46 inches; spread, 29 inches.

do 333—TALL FRENCH GILT PEDESTAL

Massive carving; style of Louis XIV, with shelf and rouge royal marble top. Raised on four carved legs.

Height, 50 inches; marble top, 16 inches square.

do 334—TWO ORMOLU CANDELABRUMS

Eighteenth Century. With cut crystal drops and fittings in fruit and other forms. Arranged for nine electric lights each; notably fine chasing and mercury gilt.

Height, 42 inches; spread, 28 inches.

do 335—ORMOLU CANDELABRUM

Eighteenth Century. To match the preceding.

do 336—TWO TALL GILT LOUIS XV STANDARDS

Richly carved in the wood and gilt, with all the sumptuous detail of this epoch, including figures, cupids, monkeys, masks, garlands, flowers and festooning in free relief. Raised on three curved feet, which rest on turtles; beautifully executed, and very characteristic of the best French workmanship.

Height, 5 feet 7 inches; with triangular top, 15 inches; base, 34 inches.

TUESDAY 337—TALL GILT LOUIS XV STANDARD

APRIL 12 Same model and size as the preceding.

MONDAY 338—ANTIQUE LOUIS XIV BERGÈRE

APRIL 11 Richly carved frame with old gilding; covered in Beauvais Pavot tapestry, with reddish-brown toned bordering and with French loose cushion seat.

do 339—GRAND LOUIS XIV HARPISCHORD

The entire outer surface of the case is elaborately carved in pure Louis Quatorze style, with masks, scrolls, cornucopias, cupids and emblems of music, in high and low-relief, and gilt on whiting, with the background picked out in opaque green enamel painting. The openwork legs are carved and gilt in corresponding degree of elegance, and the interior cover is painted with Pavot flower subject.

Height, 41 inches; length, 7 feet 10 inches; width, 3 feet.

do 340—LOUIS QUATORZE SETTEE

Elaborately carved and gilt frame, with openwork ends, showing cornucopias, trophies and cooing doves, in free relief. Seat upholstered in red silk, with red appliqué embroidery.

Length, 42 inches; width, 22 inches.

do 341—SUPERR GILT LOUIS XV CRIB

Used as a jardinière. The exterior richly carved and gilt, showing on one end a coronet and cartouche supported by cupids; the other end is surmounted by the Goddess Ceres. The sides are panelled with cupid and flower painting in grisaille. Interior fitted with repoussé copper pan.

Height, 4 feet; width, 4 feet 10 inches by 2 feet 4 inches.

TUESDAY
APRIL 12

342—PAIR OF ORMOLU BRONZE ANDIRONS

Louis XIV design; gadrooned body with curved feet sustaining masks. Has double log irons.

Height, 40 inches; length of bar, 5 feet 2 inches.

MONDAY
APRIL 11

343—AFRICAN TIGER-SKIN RUG

With mounted head.

Length, 8 feet; width, 5 feet.

do

344—SILK CARPET OF THE EIGHTEENTH CENTURY

Warp, silk. Weft, silk. Pile, silk. Texture, 440 hand-tied Persian knots to the square inch.

All the grotesque realism of the later period, the Mohammedan myths, the adulation of wealth and power, the pervading Persian fondness for profuse ornamentation, are combined into the sublimated jumble with some skillful bazaar designer of Kashan has chosen to make of this carpet. There are trees, fruits, flowers, birds, animals, fishes, men, and a modicum of minute conventional ornament. The carpet has a symbolism, but all of it seems to centre in and be tributary to a dignitary not of the Kadjar tribe, who affected black whiskers and attained to the ownership of sundry medals for valor, all of which are faithfully put in evidence. That he tamed by hand such lions as are here portrayed should not in reason add much to his renown, but behind him his retainers, apparently of several tribes, are grouped in servile and solemn adoration. His "tree" is upheld by others, plainly of Caucasion extraction, and every tree and plant and bird, even to the peacocks in the lower corners, seems to be tuneful with his praise.

Length, 9 feet 7 inches; width, 6 feet 11 inches.

MUSIC ROOM

do

345—PAIR OF SMALL FRENCH BRONZE CANDELABRUMS

Ovoid shape, with satyr mask handles and four stems with leafage for candles.

MONDAY 346—FRENCH GILT HARP

APRIL 11

Empire design, with relief work and painted decoration.

do 347—GILT RECEPTION CHAIR

Seat and back upholstered in light silk brocade.

do 348—TWO GILT RECEPTION CHAIRS

With open backs; seat covered in light blue silk broché.

do 349—SMALL FRENCH GILT TABLE

Louis XV design, with rouge royal marble oblong top.

do 350—FRENCH GILT WINDOW SEAT

Louis XV design; open carved back with powder gilding.
Seat and arms upholstered in light silk brocade.

do 351—FRENCH GILT BERGÈRE

Rich powder gilt frame, in Louis XV genre; matching
above three pieces. The rococo scroll carving on top in-
cludes openwork, with a pair of cooing doves in free relief.
Seat and back covered with hand-made Aubusson tapestry
of fine texture, representing floral and musical trophies on
the seat and a charming figure subject in Watteau style on
the back.

do 352—TWO GILT MARQUISE CHAIRS

Carved French powder and gilt frames in style of Louis XV.
Seats and back covered with fine hand-made Aubusson tapes-
try, after Watteau subjects, from special cartoons.

do 353—SMALL GILT SOFA

Matching the above-described Marquise chairs. Carved and
powder gilt frame, with high back, and upholstered with
tapestry. Watteau subject.

354—GRAND ERARD PIANO

Case with Vernis-Martin painting and very remarkable bronze ormolu mountings. Made by the famed house of Zwiener, in Paris, for Mr. Yerkes in 1896. From Louis XV models specially prepared and finished in the most perfect manner. A masterpiece of the highest type in metal work chasing. The mercury gilt ornamentation consists of large figures, musical instruments, trophies, and other ornamental castings. The painted panels are executed on a powdered gold ground à la Vernis-Martin, with figure subjects in the style of Watteau and Fragonard.

do 355—TWO PIANO STOOLS TO MATCH

Vernis-Martin, finished with Zwiener ormolu bronze mountings; the seat covered in old-red velvet.

do 356—LARGE GILT CONSOLE TABLE

Louis XV style; with elaborate carved and powder gilt openwork, including *bombé* front, with scrolls, flowers, cartouche, four curved legs and rich stretcher. Top of red African marble.

Width, 7 feet 6 inches.

do 357—TWO PAIRS OF LONG WINDOW CURTAINS

With over-draperies to match; made of rich silk broché on ivory-white ground; trimmed with heavy silk cords, large tassels and loops; lined with pink silk.

Height, 11 feet 3 inches.

do 358—TWO PAIRS OF PORTIÈRES

With over-draperies to match the preceding.

Height, 8 feet 10 inches; width, 5 feet 3 inches.

do 359—TWO PAIRS OF PORTIÈRES

To match the preceding.

Height, 8 feet 10 inches; width, 5 feet.

TUESDAY
APRIL 12

360—SILK WALL PANELLING OF RICH BROCHÉ

Matching the above-described draperies. Consisting of two panels, 9 feet long by 3 feet 9 inches wide; two others, 9 feet long by 2 feet 9 inches wide; six others, 9 feet long by 1 foot 6 inches wide. Including silk passementerie cords (not wall lining underneath).

do 361—SIX FRENCH GILT BRONZE APPLIQUES

Louis XV rococo designs. Made by Colin, of Paris, from old models, and arranged for three electric lights each.

Height, 29 inches; spread, 22 inches.

do 362—PAIR OF GILT BRONZE ANDIRONS

Louis XV design, with figures and fine chased work; made by Colin, of Paris, from old models.

Height, 15 inches.

MONDAY
APRIL 11

363—MODERN SILK CARPET OF PERSIA

Length, 13 feet 10 inches. Width, 10 feet 11 inches. Warp, silk. Weft, silk. Pile, silk. Texture, about 320 hand-tied Persian knots to the square inch.

One of the very best examples of latter-day Persian workmanship. The ornamentation is graceful, the mass of rose color in the centre nicely defined, and the almost square shape is rarely found.

DINING-ROOM

TUESDAY
APRIL 12

364—LARGE CARVED OAK EXTENSION TABLE

Elaborate Renaissance design; top with carved bordering; six feet square. Has extra leaves with box, and an extra large round top; for twelve people.

do 365—SIXTEEN MASSIVE CARVED OAK CHAIRS IN DARK FINISH

Elaborate Renaissance design; with high backs. Covered in genuine Flemish Renaissance tapestry, including the reverse of backs.

TUESDAY
APRIL 12

366—MASSIVE CARVED OAK SIDE TABLE

Elaborate Renaissance design; with panelled doors and Alps green marble top.

Height, 36 inches; width, 5 feet 1 inch.

MONDAY
APRIL 11

367—FINE OLD FLEMISH TAPESTRY

Representing a park scene, with single figure, architecture, terrace and fruit trees; surrounded by narrow, harmoniously designed border. Lined with yellow silk and used as portière.

Height, 9 feet; width, 6 feet 2 inches.

do

368—FINE OLD FLEMISH TAPESTRY

Companion to the preceding. Representing a park scene with three figures, and with similar narrow border. Lined with red silk and used as portière.

Height, 7 feet.

do

369—FINE OLD FLEMISH TAPESTRY

A park scene and two figures; bordered like the preceding. Lined with red mohair plush.

Height, 9 feet; width, 7 feet.

TUESDAY
APRIL 12

370—MODERN FRENCH VERDURE TAPESTRIES

Two panels lined and used for window hangings; from the Hamot ateliers at Aubusson. With verdure subjects, including peacocks and birds.

Height, 9 feet 7 inches; width, 5 feet 3 inches.

do

371—MODERN FRENCH VERDURE TAPESTRIES

Two panels, similar to the preceding; used for window hangings. Bordered with verdure subjects, including pheasants and poultry.

Height, 9 feet 7 inches; width, 5 feet 3 inches.

do

371-A—FOUR BRONZE APPLIQUES

Renaissance design; shield and dragon motif, with four electric arms; light-colored patina.

TUESDAY
APRIL 12

371-B—FRENCH HAND-MADE CARPET

Woven in one piece; fine long pile, with plain green centre and wide figured monotone border, in green *ton sur ton* design.

Size, 19 feet 9 inches by 26 feet 6 inches.

do 372—PAIR OF BRONZE ANDIRONS

In Renaissance style; with shields supported by rampant lions, surmounting griffins and other figure work modelling, forming the spreading standards. Dark brown patina.

Height, 3 feet.

ART GALLERY

(MAIN FLOOR)

CABINET OBJECTS

WEDNESDAY 373—THREE CABINET SPECIMENS

APRIL 13

Japanese fan-shaped perfume-box, Hirado blue-and-white perfume-box, and a small blue-and-white cup.

do 374—TWO VIENNA PORCELAIN MINIATURES

Figures of young women. Painted in enamel colors. Metal frame.

do 375—THREE CABINET SPECIMENS

Small Dresden porcelain vase of triple form, with floral decoration; a small Vienna porcelain box of fan shape and Watteau decoration; and a Dresden vinaigrette with figure panels on a red and gold ground.

do 376—TWO ROYAL WORCESTER COUPES

One with perforated ornamentation, the other decorated with ferns and flowers.

WEDNESDAY 377—CUP, AND CUP AND SAUCER

APRIL 13

One of Vienna porcelain, with medallion portrait and gilt decoration on a green ground; the latter of blue-and-white porcelain, with floral decoration.

do 378—TWO GILT METAL FRAMES

One for reliquary, the other for a miniature.

do 379—TWO ANCIENT IDOLS

One carved stone, Ptolemaic, with bent knees and holding a goat; the other a fine Ushabtia, coated in turquoise-blue glaze.

do 380—TWO ANTIQUE FRENCH BRONZE BELLS

One in form of a woman in hoop skirts (Seventeenth Century); the other figure of priests with movable head (Fourteenth Century).

do 381—TWO BRONZE BELLS

One a figure of a lady (Eighteenth Century style); the other a Roman soldier, reproduction of an antique.

do 382—SÈVRES PORTRAIT CUP

Bleu de roi ground, with the portraits of Marie Antoinette, Marie Adelaide, and Gratigny. Eighteenth Century.

do 383—TWO SMALL ROYAL WORCESTER PITCHERS

One with dragon handle.

do 384—ROYAL WORCESTER PITCHER

Shape of a horn; ivory-white ground, with floral decoration.

Height, 6 inches.

do 385—GERMAN SILVER MUSICAL-BOX

Form of jardinière.

WEDNESDAY
APRIL 13

386—SLENDER SILVER GILT VASE

German repoussé work, in bold relief. Eighteenth Century.
Bears hall-mark, under rim.

Height, 5½ inches.

do

387—TWO INLAID AND PIERCED WOOD MEDALLIONS

Showing head of Socrates, in bronze gilt frame. Dated
1787.

Diameter, 5¼ inches.

do

388—SMALL ALSATIAN MARIONETTE FIGURES

With colored bone heads and dressed in varied costumes of
peasants and nobles.

Average height, 5 inches.

do

389—BRONZE FIGURINE MINIATURE OF NUEREMBERG MAID'S CLOAK

Iron torture instrument.

Height, 4 inches.

do

390—JAPANESE BRONZE BELL

With copper "cash" coin used for striker.

do

391—SILVER GILT PORTEMONNAIE

Engraved alternately with rococo and Gothic motifs.

do

392—SMALL IVORY POWDER-BOX

Cover with miniature of lady in red costume. Signed, "B.
Etherb." Eighteenth Century.

do

393—IVORY POWDER-BOX

With miniature of lady in red cloak. Painted by Petit.

do

394—IVORY POWDER-BOX

With jewelled cover and portrait of Queen Elizabeth.

do

395—SIX SOUVENIR SPOONS (WESTMINSTER ABBEY, 1909)

Of various nations and events.

WEDNESDAY 396—SEVEN SOUVENIR SPOONS

APRIL 13

Of various events.

do 397—EIGHT SOUVENIR SPOONS
Of various nations and events.

do 398—ANTIQUE SILVER FORKS AND SPOON
Various designs. Five specimens.

do 399—LOUIS XVI ENAMELLED GOLD SNUFF-BOX
En grisaille, on ivory-toned ground, presenting the abduction of Europa on cover; side panels sustaining cupids, together with art and musical trophies. The goldsmith's work being wrought in varied gold alloys. Gold interior. The cover ornamented with an engraved landscape.

Height, 1 3/8 inches; width, 2 1/4 inches by 3 1/4 inches.

do 400—SUPERB GOLD ENAMELLED SNUFF-BOX

Louis Quinze. Limoges enamel panels, with Watteau figure subjects, including transparent ruby-red enamelling and rich gold scroll work.

Height, 1 3/4 inches; width, 3 3/8 inches by 2 1/2 inches.

do 401—SMALL ANTIQUE LIMOGES ENAMEL SNUFF-BOX

Eighteenth Century. White body color, with blue and brown diaper pattern.

Height, 1 1/8 inches; width, 2 inches by 1 1/2 inches.

do 402—LOUIS XV LIMOGES ENAMEL SNUFF-BOX

Eighteenth Century. White body color, with pastoral figure painting in colors and *grisaille*, Watteau style.

Height, 1 1/2 inches; width, 2 1/2 inches by 3 1/4 inches.

do 403—SARD-ONYX SNUFF-BOX

Angular shape, with silver mounting. Late Eighteenth Century.

WEDNESDAY 404—ANTIQUE ENAMELLED RING

APRIL 13

With blue cubes.

do 405—Two ANTIQUE BRONZE RINGS

One with mask; the other lozenge shape, with hieroglyphics and niello border.

do 406—Two BRONZE SIGNET RINGS

One with hieroglyphics, and the other a crown with leaves.

do 407—FRENCH CARVED IVORY CARD CASE

Cupid using 'phone.

do 408—CARD CASE

With Limoges enamel panel, showing warrior subject.

do 409—SMALL GREEN SNAKESKIN Box

With miniature on ivory. Signed, "Chapon, 1817," with etui.

do 410—OLD TORTOISE-SHELL Box

With gold rim and miniature "Sacrifice to Amour," painted on ivory.

Diameter, 3 1/4 inches.

do 411—SMALL ANTIQUE NECESSAIRE

Complete with miniature crystal salt-bottles.

do 412—SMALL JAPANESE BLACK LACQUER SHRINE

Gilt interior, with carved wood miniature figure of Buddha.

do 413—ANTIQUE ENAMELLED GOLD WATCH

White enamelled face, with floral *champ-levé* enamel border.

Back with boar-hunt panel, and borders to match face.

WEDNESDAY
APRIL 13

414—ANTIQUE ROCK CRYSTAL WATCH

For chatelaine. With *champ-levé* enamelled dial and gilt openwork back; all enclosed under the cut crystal. Early Seventeenth Century.

do 415—ANTIQUE ROCK CRYSTAL WATCH

Shell shape, with *champ-levé* enamel dial and gilt openwork back, under the cut crystal.

do 416—ANTIQUE GOLD ENAMELLED WATCH

Open face of graven silver; inscription, “Bols-Landon.” Fine Limoges enamel figure subject on back. English; Eighteenth Century.

do 417—LOUIS XIV GOLD WATCH

Open face, in white enamel; made by Ferdinand Berthoud; with jewelled hands. Fine figured gold repoussé back, and diamond ($\frac{7}{8}$ carat) studded crown.

do 417-A—ANTIQUE WATCH

Open face; repoussé gold case.

do 418—ANTIQUE GOLD PEARL-STUDDED WATCH

White enamel face; signed, “Brequet à Paris”; and bordered with pearl setting. Has brilliant blue enamel back, with design and pearl border to match face setting.

ANTIQUE MINIATURES AND MIS- CELLANEOUS OBJECTS

do 419—OVAL MINIATURE MEDALLION

In gold frame, with portrait of a lady in Eighteenth Century coiffure. Convex-shaped back, with brilliant blue glass.

do 420—OLD ENGLISH MINIATURE

Painted on ivory; representing a lady with book.

WEDNESDAY 421—FRENCH IVORY MINIATURE

APRIL 13

In gilt metal frame. Representing a young lady in white hat. Signed, "Petit."

do 422—FRENCH IVORY MINIATURE

Similar to the preceding. Signed, "Petit."

do 423—GERMAN PORCELAIN MINIATURE

Representing lady in plumed hat; in oval gilt bronze frame.

do 424—IVORY MINIATURE

Representing Mary Stuart, Queen of Scotland. Signed, "Z. A. D., 1704." In gold frame. Reverse bears gold monogram, "M. G."

do 425—IVORY MINIATURE

Representing a lady in white, with poke bonnet and shawl. Gilt metal frame.

do 426—IVORY MINIATURE

Representing a lady in white, with large black hat. Gilt wood frame.

do 427—IVORY MINIATURE

Representing the Princess Moskowa in court attire. Gilt wood frame.

do 428—IVORY MINIATURE

Of lady in court attire. Signed, "J. Vernier." Gilt wood frame.

do 429—IVORY MINIATURE

Unsigned. Representing Queen Elizabeth of England. Gilt metal frame.

WEDNESDAY 430—IVORY MINIATURE LOCKET

APRIL 13

Representing a gentleman of the Eighteenth Century. Square gold frame; reverse with lock of hair. Signed, "M. A. J."

do 431—IVORY MINIATURE

Representing a lady with necklace, on blue ground in gilt metal frame.

do 432—IVORY MINIATURE

Representing lady with feather plume on her head. Oval gilt metal frame.

do 433—IVORY MINIATURE

Representing the Marquise de Pompadour. Painted by M. O. Delatour. Small oval gold frame.

do 434—IVORY MINIATURE

Representing the Comtesse Potacka. Painted by Benner. Oval gilt frame.

do 435—IVORY MINIATURE

Representing a young woman, with flowers on corsage. Signed, "David." Copper frame.

do 436—IVORY MINIATURE

By P. Violet. Representing a lady in blue, with short, curly hair. In gold frame.

do 437—GILT CARVED WOOD FAN CASE

Fan shape, with glass front and back. Louis XVI style.

Height, 10 inches; width, 16 inches.

do 438—GILT CARVED WOOD FAN CASE

With Louis XV rococo detail.

WEDNESDAY 439—FAN CASE

APRIL 18

Gilt carved wood. Louis XIV style.

do 440—REPOUSSÉ SILVER TABATIÈRE

Louis XIV style. Caledonian boar-hunt medallion. Interior gold-plated. Has hall-mark.

do 441—DRESDEN PORCELAIN VINAIGRETTE

Long tapering form, with floral decoration and gold mounting. Eighteenth Century.

do 442—ANTIQUE SILVER VINAIGRETTE

With repoussé figure subject. Eighteenth Century.

do 443—ANTIQUE MINIATURE DICE-BOX

With the ivory cubes under glass.

do 444—CRYSTAL AND JEWELLED FILIGREE COUPES

Shell shape, with diamond point etching in floral design; raised on silver gilt filigree stand, which is studded with jewels.

Height, 3½ inches.

do 445—SMALL CARVED IVORY CUPID

Renewing the flames of a heart.

Height, 3½ inches.

do 446—SMALL OLD IVORY BOX

With miniature cover and gold framing. Signature obscure. Eighteenth Century.

Diameter, 2 inches.

do 447—ANTIQUE CAMEO BROOCH

Of topaz. Representing a Roman head. With gold setting.

WEDNESDAY

APRIL 13

448—ANTIQUE GOLD SPECTACLE CASE

Engraved inscription, together with a representation of the Madonna.

do 449—OLD-FASHIONED SILVER BROOCH

With brilliant facet cutting.

do 450—COLLECTION OF SMALL OVAL CAMEOS

Seven specimens of varied colors and subjects.

do 451—SMALL SILVER GILT AND JEWELLED BOX

Oval shape; cover with white and red cameo head of a lady; sides with floral enamelling and semi-precious stone setting. Eighteenth Century.

do 452—ANTIQUE GOLD ENAMELLED SEAL

With small bust cut in aqua-marine, and with pearl setting.

do 453—GOLD ENAMELLED SEAL

With aqua-marine small bust and pearl setting.

do 454—SILVER POCKET COMPASS AND SUN-DIAL

Made by Pierre d'Aiman, in Paris; with meridians of large cities. In old morocco case. Seventeenth Century.

do 455—BRASS SNUFF-BOX

With three dials for noting hours and games. Oval shape.

do 456—SILVER AND BAROQUE PEARL FIGURE

With semi-precious stone studding. German. Seventeenth Century.

Height, 6 inches.

WEDNESDAY
APRIL 13

457—MINIATURE SILVER TREASURE CHEST

With repoussé ornamentation in rococo design. Interior gold-plated. Italian; early Eighteenth Century.

Height, 2 inches; width, 3 inches by 1½ inches.

do 458—ANTIQUE SILVER ALTAR ORNAMENT

With pendants and chain for suspension; form of a dove, bearing memorial tablet in shield form. Inscribed, “Von Kirchherter, Anno 1658.”

6 inches by 5 inches.

do 459—JEWELLED TABLE ORNAMENT

Amethyst and gold quartz paper-weight, with jewelled gold frogs and small silver gnomes. Enclosed in leather case.

Height, 2 inches; width, 3 inches.

do 460—SILVER AND JEWELLED TORSO-SHAPED BOX

The torso with Italian Renaissance casque includes gold sword and griffin helmet. Studded with small rubies. Interior is gold-plated and finely burnished.

Height, 4½ inches; width, 2½ inches.

do 461—FIVE SILVER GILT AND ENAMELLED AMULET ORNAMENTS

Varied shapes; with special silk-lined blue and gold tooled leather case.

do 462—RENAISSANCE KNIFE AND FORK

With carved old boxwood case, showing relief medallion and figure subjects. Dated 1599.

Length together, 12 inches.

do 463—GOTHIC CARVED SANDALWOOD COMB

With pierced reticulations and inscriptions neatly executed on both sides. Enclosed in red leather etui. Sixteenth Century.

WEDNESDAY 464—SMALL CARVED SANDALWOOD TRIPTYCH

APRIL 13

With extraordinary delicacy in figure work and lace-like reticulations, showing the Crucifixion and suffering of our Saviour. Seventeenth Century. Enclosed in old leather etui.

Height, 5 inches by 5 3/4 inches.

do 465—TWO SMALL ANTIQUE CARVED WOOD FIGURES

- (a) Representing a group of cupids supporting shield. Of the Seventeenth Century.
- (b) Representing knight with halberd. Carved in boxwood and mounted on small base. Seventeenth Century.

do 466—ANTIQUE GOLD SPECTACLE CASE

With engraved ornamentation of a Madonna, and an old Dutch inscription.

do 467—ANTIQUE CARVED BOXWOOD AMULET

Flat shape ornament, arranged with curious small secret compartment. Obverse is carved with the "Judgment of Solomon," and inlaid with a medallion portrait of a king, carved in horn. The reverse shows the Crucifixion and other figures, in low-relief and primitive design. Sixteenth to Seventeenth Centuries.

Length, 7 1/2 inches; width, 3 1/4 inches.

do 468—CRYSTAL AND JEWEL-MOUNTED EWER

Graceful shape, with silver gilt handle and mounting. Jewelled with aqua-marine stones and richly enamelled. The rock crystal body cut with scrolls and figure intaglio work of great merit; with original case. German. Late Eighteenth Century.

Height, 12 inches.

WEDNESDAY 469—ITALIAN SILVER GILT FRUTTIERA BASIN
APRIL 13

Umbilic centre, with rampant lion and repoussé borders, in Renaissance scroll and fruit designs, including figure and cupid motifs in bold relief.

Diameter, 17 $\frac{3}{8}$ inches.

do 470—TALL SILVER GILT CHALICE

German. Embellished with a row of lions' heads, holding rings, and a border of seven German family crests of knights. Bears hall-mark. Seventeenth Century.

Height, 11 $\frac{1}{2}$ inches.

do 471—UNIQUE ETCHED GLASS PANEL

Cone shape. German. Showing figures; embellishment with borders, and bronze base. Seventeenth Century.

Height, 6 $\frac{7}{8}$ inches.

do 472—ANTIQUE ENGRAVED PERSIAN BRASS TRAY

With equestrian figures, animals, and scroll work engraving. Eighteenth Century.

Diameter, 11 $\frac{1}{4}$ inches.

do 473—SMALL IRON TREASURE CHEST

With handle, lock and key; painted and gold foliage decoration on a green ground, and raised on gilt stands. Seventeenth Century.

Height, 6 $\frac{1}{2}$ inches; width, 9 inches by 5 $\frac{1}{2}$ inches.

COLLECTION OF ANTIQUE KEYS

do 474—SEVEN ANTIQUE KEYS

Of the Gothic and Renaissance periods. Richly wrought in openwork.

do 475—SIX ANCIENT KEYS

Varied size. Early Frankish, Teutonic, Alsatian and Swiss.

WEDNESDAY 476—FOURTEEN GOTHIC KEYS

APRIL 13

Large specimens. Mostly early French, including Italian and German examples.

do 477—EIGHT ANCIENT KEYS

Primitive specimens. Of the Roman, Merovingian, Charlemagne, Burgundian, Frankish, and early Teutonic periods.

do 478—NINE RENAISSANCE KEYS

French, German, and Italian.

do 479—TEN ANTIQUE KEYS

Mostly French. Examples of the Seventeenth, Eighteenth, and early Nineteenth Centuries.

do 480—ELEVEN GOTHIC KEYS

Smaller specimens. Early English, including Italian and German examples.

do 481—MINIATURE KEY

French chased.

do 482—CHAMBERLAIN'S KEY

Renaissance design. Wrought with phoenix and mask forms; finely modelled and gold-plated in parts. Eighteenth Century.

COLLECTION OF RARE AND VALUABLE ANTIQUE LOCKS

do 483—RENAISSANCE LOCK

Massive angular form of padlock; polished steel. Bears a spear and crown mark, together with letter "N." German; Sixteenth to Seventeenth Century.

7½ inches by 7½ inches.

WEDNESDAY 484—RENAISSANCE LOCK
APRIL 13

With curved hanger; massive wrought and polished steel, with brass mounting; bears a mark and letter "D." French; Sixteenth Century.

6 inches by 9 inches.

do 485—RENAISSANCE LOCK

Massive padlock form, in wrought and polished steel; bears mark in form of three shields. Gothic; probably late Fifteenth Century.

6 inches by 6 inches.

do 486—REMARKABLE LARGE DOUBLE LOCK

Wrought and polished steel, with tooled ornamentation and two keys. German Renaissance. Bears name, "Hanus Georg Lampp." Sixteenth Century.

11 inches by 18 inches.

do 487—EXTRAORDINARY LARGE FRENCH LOCK

Said to have been made by Napoleon Bonaparte. Wrought and polished steel, with tooled ornamentation and gold incrustations, form of rosettes and the Napoleonic bee emblems. Has key, which is attached to wood box.

17 inches by 22 inches.

do 488—MASSIVE STEEL LOCK

Wrought and polished. French; Sixteenth Century. Has large key.

do 489—MASSIVE STEEL LOCK

Wrought and polished. Sixteenth Century. Has a long key.

do 490—MASSIVE STEEL LOCK

Wrought and polished. Sixteenth Century. With key.

WEDNESDAY 491—MASSIVE STEEL LOCK

APRIL 18

Wrought and polished. Sixteenth Century. With large fine openwork key.

do 492—MASSIVE STEEL LOCK

Wrought and polished. With large key.

do 493—UNIQUE IRON CONTRIBUTION BOX

Sixteenth Century. Massive cylindric form. Fitted with three locks and slot; accompanied by one key.

8 inches by 11 inches.

do 494—ENGLISH SUN-DIAL OF STEEL

Probably Seventeenth Century. With brass face; bears engraved name, “E. Caudwell.”

ANTIQUES, WEAPONS, AND ARMOR

do 495—TWO STILETTOS

Two Italian stilettos; slender triangular blades, twist steel handles and guards.

do 496—STILETTO

Small Italian stiletto; slender blade; steel grip and guard.

Length, 10 inches.

do 497—STILETTO

Italian stiletto; elaborate wrought hilt; small guard; slender blade, grooved and pierced.

Length, 13½ inches.

do 498—STILETTOS

Two Italian stilettos; slender blades; carved steel hilts and guards. Two pieces.

Length, 12 inches.

Pair of early German wheel-lock harquebus or pistols; engraved barrels and carved steel locks. The butts terminate in large balls of wood and inlaid ivory; stocks inlaid with engraved and carved ivory; original wooden rammers. Two pieces.

do 500—POWDER FLASK

German; Sixteenth Century. Triangular body, covered with velvet; overlaid with gilt brass ornament and rims; centre figure, "St. George and the Dragon." Steel belt slide on back.

do 501—DAGGER

French "flamboyante"; Sixteenth Century. Heavy wave blade; reversed quillons; guard scallop shell form, with ring above; twist wire-wound grip.

Length, 18 inches.

do 502—DAGGER

Italian Cinquedea; Sixteenth Century. Flat double-edge blade, with indented thumb-rest below the quillons, which bend upward with guard, to protect back of hand; wire-wound grip.

Length, 18 inches.

do 503—DAGGER

Italian left-hand dagger; strong four-edge blade, with sword breaker slots at base; long, straight quillons and triangular hand-guard; wire-wound grip.

Length, 24 inches.

do 504—DAGGER

Venetian left-hand dagger; slender blade, with three grooves and pierced, straight quillons; triangular openwork guard; decorated with the "Lion of St. Mark"; brass wire-wound grip.

Length, 22 inches.

Early Seventeenth Century; Italian “Épée de Ville” flattened rectangular blade; grooved and inscribed; etched bowl-shape guard, with carved inner flat plate; carved pommel; long quillons; wire-wound grip.

Length, 43 inches.

Italian “Épée de Ville”; slender, flat blade; etched bowl-shape guard; facet pommel, and long carved quillons; wire-wound grip.

Length, 43 inches.

Italian “Épée de Ville”; flat, double-edge blade; armor's mark, “I. H. S.”; pommel, quillons, and guard finely damascened with gold; bronze wire-wound grip.

Length, 42 inches.

Italian “Épée de Ville”; flattened rectangular blade, the pommel, *anneaux*, quillons and guard of slender and graceful form, and elaborately damascened with gold. Heraldic armor's mark in blade.

Length, 46 inches.

Italian “Épée de Ville”; slender, flattened double-edge blade, grooved and inscribed in groove; reversed quillons; slender *anneaux* of twist pattern; melon-shape pommel; wire-wound grip.

Length, 47 inches.

Spanish “Épée de Ville”; slender rectangular blade, grooved and pierced; with heraldic armor's mark. The pommel, *anneaux*, guard and quillons inlaid with silver line decorative.

tion, and small steel medallions of mythological subjects in relief with gilt background. The pommel is flattened and ornamented with medallions of Justice and Mars.

Length, 51 inches.

APRIL 13 511—HUNTING SWORD

WEDNESDAY

German; Eighteenth Century hunting sword; wide, flat blade, inscribed; bowl-shape guard, decorated with a boar-hunt in crude pierce and carved work; reversed quillons and carved pommel.

Length, 46 inches.

do 512—RAPIER

Italian. Flat blade, with grooves each side; inscribed in the grooves; reversed quillons; pommel and guard decorated with trophy ornament in relief; wire-wound grip.

Length, 46 inches.

do 513—RAPIER

Spanish. Flattened rectangular blade; deep cut-shape guard; decorated with pierced and carved floral ornament; straight quillons; carved pommel and wire-wound grip.

Length, 50 inches.

do 514—HELMET

Italian morion of the Sixteenth Century. Head and crest of bright steel, decorated with heraldic and mythologic medallions; also bands of arabesque ornament in gold. In the front, above the rim, is a figure of Victory and a series of lions' heads in relief, with loose rings in their mouths.

do 515—HELMET

Spanish morion, of dark or russet steel, decorated with radial panels, with engraved ornament of mythological figures, weapons, and musical instruments; also a series of brass bosses above the rim.

APRIL 13

Italian rondelle; early Sixteenth Century. Flat surface, strengthened by a heavy wire wrought in the rim; projecting centre spike; decorated in panels with arabesque of figures, weapons, and armor, over a background of gilding.

Diameter, 23 inches.

Swiss double-handed sword; early Sixteenth Century. Wide, straight blade, without ornament; long, round quillons; massive melon-shape pommel, and leather-covered grip.

Length, 62 inches.

Italian halberd of Sixteenth Century. Slender, rectangular point, with lunet and hook; pierced and carved ornament; length of iron, 46 inches. Shaft covered with red velvet and studded with ornamental nail heads.

Total length, 9 feet.

Italian halberd, of the middle of the Sixteenth Century. Long, slender, rectangular point, with lunet and hook; pierced and carved ornament; retains traces of gilding. Length of iron, 41 inches. Shaft covered with green velvet and studded with brass nails.

Total length, 9 feet.

Swiss halberd; early Seventeenth Century. Long, rectangular point, terminating in an openwork stop or ball; small openwork lunet and hook; and short, solid cross spikes. Length of iron, 47 inches. Original polished wood shaft studded with nail heads.

Total length, 8 feet.

German halberd, of Seventeenth Century. Slender, flat blade; small lunet and hook, wrought in open work; shows traces of arabesque ornament in gilding. Length of iron, 36 inches. Plain round wooden shaft.

Total length, 7½ feet.

do 522—PARTISAN

Italian partisan, of Sixteenth Century. Massive centre blade, with two short, projecting prongs. Length of iron, 26 inches. Shaft covered with red velvet and studded with nail heads.

Total length, 8 feet.

do 523—HALBERD

Two Italian halberd irons, without shafts. One decorated with engravings. Length of irons, 26 inches. Two pieces.

do 524—ARMOR

Complete suit of German armor. Gothic; early Sixteenth Century. The helmet has closed pointed beaver, with eye-slits in visor. The cuirass has a lance-rest or faucre on right side, articulated glove gauntlets, and wide-toed sollerets. All joints protected by chain mail. Mounted on a lay figure with stand.

do 525—ARMOR

Complete suit of Gothic armor; Sixteenth Century. The beaver of helmet pierced with breathing holes, and eye-slits in visor; wide-waisted cuirass, glove gauntlets, and wide-toed sollerets, which retain the spurs. Plain bright steel, without ornament. Mounted on lay figures, with stand.

do 526—ANTIQUE ITALIAN SWORD

With long rapier blade; swept hilt, and curved double guards; ornamented, and showing traces of old-gold plating. Blade bears a “patte” or form of Maltese cross mark. Sixteenth Century.

Length, 44 inches

WEDNESDAY 527—**LARGE JAPANESE IVORY SWORD**

APRIL 13

Scabbard and handle elaborately carved with historical figure subjects in low-relief.

Length, 30 inches.

do 528—**JAPANESE SCULPTURED IVORY SWORD**

Long, curved shape; scabbard and hilt uniformly made of ivory, and elaborately carved with numerous figure subjects, displaying vigorous historical scenes in the form of panels, executed with beauty and great minutæ. Has fine curved blade.

do 529—**JAPANESE LONG SWORD. (KATANA.)**

With Nashiji and gold lacquered scabbard, showing dragon motifs. Hilt wound with brown corded silk. Has simple iron guard and bronze tips. Early Nineteenth Century.

Length of blade, 30 inches.

do 530—**JAPANESE DRESS SWORD. (TACHI)**

With Nashiji and gold lacquered scabbard, sustaining dragon decoration. Hilt wound with corded silk; guard and tips of iron; simply embellished with bronze. Early Nineteenth Century.

Length of blade, 20 inches

do 531—**SWORDS**

Two modern swords. U. S. pattern, with etched blades and metal scabbards; regulation hilts. Made by W. H. Horstman & Sons, Philadelphia. Two pieces.

do 532—**SWORDS**

Three modern swords. American make; Civil War type. Two retain the old leather scabbards. Three pieces.

do 533—**RIFLE**

Springfield rifle; model of 1896. In fine condition.

WEDNESDAY 534—RIFLE

APRIL 13

Mauser rifle with bayonet and scabbard. Argentino model, 1891. Made in Berlin. In fine condition.

do 535—CUTLASS

Officer's dress cutlass; period, early Nineteenth Century. Light, curved, bright blade, with carved ivory grip and lion head pommel. Leather scabbard, with metal mounts. Engraved, "J. H."

do 536—THEATRICAL SWORD

Espada type, with tapering double-edge blade, ornamented hilt and wire-wound grip.

IVORY CARVINGS

MONDAY 537—MINIATURE JINRIKISHA

APRIL 11 Carved ivory.

do 538—JAPANESE IVORY CANE KNOB

A group of masques, finely carved in relief.

do 539—ANTIQUE IVORY TRPTYCH

Interior represents the marriage of Joseph and Mary(?), surrounded by numerous figures carved in low-relief.

Height, 6 inches; width, 4 inches

do 540—CARVED IVORY TANKARD

Representing a battle scene; handle in form of bear, and cover surmounted with figure of Mars.

Height, 12 inches

do 541—ALASKA WALRUS TUSK PIPE

Carved with walrus and seals, including etched archaic designs.

Length, 18 inches

MONDAY 542—WALRUS TUSK

APRIL 11

With etched scenes of hunting, fishing, and war. Sterling silver mounting by Tiffany & Co., with initials, "C. T. Y."

Length, 20 inches

do 543—JAPANESE CARVED IVORY GROUP

Representing a spirited sword and lance duel between young noble and an elder master-at-arms. Carved by Gepo.

Height, 6 inches; length, 11 inches

do 544—SMALL IVORY-COVERED NOTEBOOK

With miniature of Charlotte Corday. Signed, "B. Ertheck."

do 545—IVORY AND CORAL BATON

Carved figures of Venus and Cupid.

do 546—ANTIQUE GOTHIC IVORY TRIPTYCH

With carving of figure subject, executed in low-relief.

do 547—IVORY EQUESTRIAN FIGURE OF LOUIS XIV

French; Eighteenth Century. Representing the grande monarchie, sculptured in ivory, with silver trapping and armor in repoussé; beautifully executed, and raised upon a silver repoussé base, bearing cartouches with the word "Rex," and draped standards, together with laurel borders, in the style of the period.

Total height, 20 inches. Base, 11 inches by 9 inches.

do 548—IVORY AND SILVER EQUESTRIAN GROUP

German, Eighteenth Century; representing Bellerophon, on Pegasus, slaying the dread dragon Chimera. The rider, winged horse, and dragon are sculptured in ivory; bridle trappings of Pegasus and armor of the demi-god in wrought silver. The group is mounted on a rich silver repoussé base,

jewelled with colored semi-precious stones. An important and interesting example of both the sculptor's and silversmith's art.

Height, 24 inches. Base, 20 inches by 14 inches.

MONDAY

APRIL 11

549—BRONZE AND IVORY FIGURE

Representing Joan of Arc as a prisoner, with face and shackled hands of sculptured ivory. The maid of Orleans is presented in full Gothic armor, in ormolu finish, with visor up, disclosing sad and sallow features. E. Barries, sculptor, and the bronze work of Susse Frères, of Paris. Base bears tablet with the words of Jeanne d'Arc in old French, "Vous nez pum'enchainer, vous n'enchainerez jamais la fortune de la France."

Height of figure, 28 inches; diameter of base, 7½ inches.

do

550—SUPERB CARVED IVORY EWER AND PLAQUE

With silver mounting. German. Early Seventeenth Century.

A. The tall ewer, with extraordinary bas-relief carving, presents various borders with Renaissance scroll ornamentation, including a Bacchanalian procession, with carefully executed figures. Ivory handle sculptured in form of a nymph and young faun, mounted on a base of silver repoussé.

Height, 21 inches.

B. Large ivory plaque, sustains a central panel with sleeping nymph and cupid; bordered in delicately carved Renaissance scroll, fruit and floral motifs, including Bacchanal figure subjects all carved in bas-relief, with undercutting and wonderful modelling.

Height, 19 inches.

do

551—MAGNIFICENT IVORY MEMORIAL PLAQUE

German; large angular form; sculptured bas-relief ivory with rich silver-gilt repoussé setting, sustaining beautifully

executed figure plaquette panels, with Roman and mediæval battle scenes. The border is finished with eight such plaquettes, alternating with ivory trophies and arms, imperial eagles and crown. The centre, or ninth panel, represents an assault upon a walled city. The border also includes a portrait medallion of the original recipient, together with a date mark, 1506. The whole work showing great regard for details; is finished with considerable undercutting and beautiful modelling, which stamps it at once as a chef d'œuvre of the ivory sculptor's art.

Size, 27 inches by 37 inches.

ANTIQUE WAX MEDALLIONS

MONDAY 552—**FRENCH RED WAX MEDALLION**

APRIL 11

Seventeenth Century. Female portrait; modelled in bas-relief on slate. Oval shape; under glass with wood and gilt frame.

Size, 5½ inches by 7 inches.

do 553—**ITALIAN WAX MEDALLION**

Bust of a Senator, modelled on slate, inscribed “Bononien eques acesenater optimus calleozius—Mereseotus de Calvuis.” Under glass, with black wood frame.

Diameter, 6 inches.

do 554—**ITALIAN COLORED WAX PORTRAIT**

Sixteenth Century. Bas-relief portrait of the Gabriel d'Estreés, with jewel setting. Under glass, in black wood frame.

Diameter, 4¾ inches.

do 555—**COLORED WAX PORTRAIT**

Sixteenth Century. Of Clavia Medicis. Under glass; black frame.

Diameter, 4¾ inches.

MONDAY APRIL 11 556—FOUR FRAMED UNDER GLASS ITALIAN RENAISSANCE WAX PORTRAITS

- A. Portrait of Electra Contessina di Bardi-cosmi. Inscribed "P. P. VXO. R." Sixteenth Century.
- B. Portrait of Bianca Cappella Medicis. Sixteenth Century.
- C. Portrait of Maria Medicis. Gallia Regina. Sixteenth Century.
- D. Portrait of Eleonora Medicis. Mant. Ducissa. Sixteenth Century.

Each 5 inches in diameter.

do 557—TWO SEVENTEENTH CENTURY ITALIAN WAX PANELS

- A. Bas-relief, representing two dancing girls and a flute player. Richly colored on oblong slate. Ornamental gilt frame.

do 558— B. Pendant to the preceding. Representing a cavalier and lady, together with bambinos and dog.

Each 7½ by 9½ inches.

do 559—FOUR OLD GERMAN WAX PLAQUETTES

Modelled in brown colored wax, in bas-relief on black slate.

- A. Portrait bust of Dr. Panzer, beautifully modelled, with the soft texture of old bronze.
- B. Portrait bust of Herm. Stoyin.
- C. Portrait bust of M. Stoyin.
- D. Portrait bust of B. Murr.

Each, diameter 5 inches.

do 560—RED WAX MINIATURE

Italian Seventeenth Century. Head of a Roman orator. Framed under glass.

Diameter, 4 inches.

MONDAY
APRIL 11

561—COLOR WAX MEDALLION

Late Sixteenth Century. Torso of man, in bas-relief.
Round rosewood frame.

Diameter, 4 3/4 inches.

do 562—GERMAN COLORED WAX PORTRAIT

Late Sixteenth Century. In bas-relief; without frame.

6 inches by 4 1/2 inches.

do 563—ANTIQUE GERMAN WAX PORTRAIT

A man with earrings, signed “Sigfried Pfintz, 1568.”

do 564—THREE COLORED WAX PORTRAITS IN BAS-RELIEF

A. Portrait of a gentleman. Eighteenth Century. In
gilt frame.

Diameter, 3 1/4 inches.

B. Portrait of a gentleman: modelled by Johan Fried-
erich. Eighteenth Century. Oval shape, metal frame.

Diameter, 4 1/2 inches.

C. A portrait. Probably by same artist. Eighteenth
Century. Black wood frame.

Diameter, 6 1/2 inches.

do 565—ITALIAN RENAISSANCE OBLONG RELIEF IN WHITE WAX

Representing a finely modelled Bacchanalian figure subject,
with Bacchus and his train of fauns, satyrs, nymphs and
cupids, including Silenus and his prying ass; the work of
Flamingo or of his school. Framed in aged stained wood
and under glass.

Size, 10 inches by 14 inches.

ANTIQUES AND MODERN BRONZES

do 566—RENAISSANCE BRONZE FIGURE

Seventeenth Century. Representing Silenus, with the infant
Bacchus (Liber Dionysus) in his arms. Fine old casting;
coated in rich brown patina.

Height, 9 1/2 inches. Base, 4 inches by 3 3/4 inches.

MONDAY APRIL 11 567—PAIR SMALL BRONZE CENTAUR GROUPS

Early Eighteenth Century. Representing the battle of the Lapithæ and Centaurs. Mounted on wood stands. Italian.

Height, 9 inches. Base, 3½ inches by 6 inches.

do 568—ANTIQUE BRONZE GROUP, WITH GLOBE

Sixteenth Century. Representing Asia and Africa in the form of two giants (Atlas and Hercules); supporting an ancient terrestrial sphere. Brown patina.

Height, 20 inches. Base, 10 inches by 9 inches.

do 569—ITALIAN RENAISSANCE BRONZE FIGURE

Seventeenth Century. Representing Mars, with helmet, sword and shield. A massive casting of bold modelling and tooling. Coated in brown patina, mounted on wood base.

Height, 21 inches.

do 570—TWO ANTIQUE BRONZE CENTAUR GROUPS

Representing the battle of the Centaurs and the Lapithæ (Hercules and Theseus); coated with rich mottled brown Patina. Mounted on bronze and marble pedestals; bears Greek inscription and the name “A. Piete.”

Height, 20 inches.

do 571—SMALL RENAISSANCE BRONZE GROUP

Representing Cellini's Perseus, standing over the body of Medusa, with severed head of this dreaded Gorgon held aloft. Rich old patina, and raised on an ormolu bronze vase, which is finely chased and mercury gilt.

Height of group, 9 inches. Base, 6 inches by 5 inches.

do 572—FRENCH BRONZE GROUP

Representing a minstrel and maiden of the Eighteenth Century. By Van der Stracken.

Height, 32 inches. Base, 13½ inches by 16 inches.

MONDAY
APRIL 11

573—BRONZE STATUETTE

Representing Miss Ada Rehan, the actress. By Van der Stracken.

Height, 21 inches. Base, 11 inches by 14 inches.

do **574—FOUR BRONZE STATUETTES**

By Van der Stracken. Representing Spring, Summer, Autumn, Winter.

Height, about 25 inches; diameter at bases, 7 1/4 inches.

CLOCKS AND MISCELLANEOUS OBJECTS

do **575—LARGE CHRISTOPHER COLUMBUS SHIELD**

Made by the Goldsmiths and Silversmiths Co. Representing the discovery of America in 1492; deeply hammered in silver repoussé. Exhibited at the Columbia Exposition, Chicago, in 1893; bears four hall-marks (English). Mounted on polished wood.

Height, 38 inches; width, 34 inches.

do **576—PAIR ANTIQUE GILT BRONZE CANDLESTICKS**

Pricket form and on three feet. Sixteenth to Seventeenth Century.

Height, 11 inches.

do **577—FINE WHITE MARBLE AND ORMOLU CLOCK**

Empire style. The movement (by Bergmiller, Paris), in circular form, is surmounted by an eagle and supported by two vertical dolphin-headed standards, which rest on oblong marble base with gilt bronze panels and feet.

Height, 24 1/2 inches; width, 18 inches by 5 inches.

do **578—GARNITURE DE CHEMINÉE**

A. Sèvres porcelain and ormolu clock. Louis XVI style; Rose du Barry, with figure and floral medallion on white ground.

B. Pair Candlesticks.

Sèvres porcelain with fine ormolu bronze mounting.

Height, 17 inches; width, 8 inches by 7 inches.

MONDAY
APRIL 11

579—PAIR OF SÈVRES AND ORMOLU CANDLESTICKS

Louis XVI; Rose du Barry color and floral medallions, with jewelled framing.

Height, 9½ inches.

do 580—TWO SÈVRES AND ORMOLU VASES

Yellow ground, with rose-bordered medallion sustaining figures of Venus and Diana, painted by Collot. The fine ormolu bronze mounting includes torso figure handles and acorn top covers.

Height, 14 inches.

do 581—GARNITURE DE CHEMINÉE

A. White marble and ormolu clock, surmounted by a pair of birds and their nest. Louis XVI style. Movement by Lepante, Paris. Signed, “Maker to the King.”

Height, 10 inches; width, 5 inches.

B. Pair of candlesticks to match. White marble column form, with ormolu mounting, including laurel twining.

Height, 9 inches.

SILVER AND PLATED WARE

do 583—THREE LARGE SILVER SPOONS

Made by F. & W. Wilson, with monogram “E. L. B.”

do 584—ANTIQUE SILVER ORNAMENT

Open-work, with small drawers and flying standard. Seventeenth Century.

Height, 8 inches.

MONDAY

APRIL 11

585—SILVER-GILT REPOUSSÉ TANKARD

With Roman warrior subject and bearing a coronet. The cover, with dolphins and cupids, is surmounted by a barrel with young Bacchus astride. Interior gold plated.

Height, 9 inches, with cover.

do 586—SILVER CHAFING DISH

With monogram “C. T. Y.” and fixtures complete.

do 587—ANTIQUE SILVER BOWL

With repoussé heads and three round feet; bears hall-mark.

Diameter, 3½ inches.

do 588—FRENCH SILVER BREAKFAST SET

Consisting of four pieces with repoussé shell and wreath design. Coffee Pot, Tea Pot, Sugar Bowl and Cream Pitcher. Bearing monogram, “C. H.”

do 589—ENGLISH SILVER TEA SET OF THREE PIECES

Georgian period (so-called Edinburgh model), with repoussé rococo scrolls and cartouches; comprising a large Tea Pot, Sugar Bowl and Cream Pitcher.

do 590—ANTIQUE SILVER CHOCOLATE POT

With repoussé figure crest and scroll motifs, including side handle of ebony, cover surmounted by a rampant lion. Bears hall-marks.

do 591—WASTE BOWL

Quadruple plated silver, with raised rococo border.

do 592—SILVERED METAL CIGAR TRAY

Cast with landscape and cupid in rococo design.

Size, 9 inches by 11 inches.

MONDAY 593—BOUILLON TUREEN

APRIL 11 Oblong shape, gadroon border with scroll feet and handle.
Gorham plate, silver-soldered.

Height, 6 inches with cover.

do 594—PAIR OF SHEFFIELD CANDELABRUMS

With three arms. Victorian.

Height, 16 inches.

do 595—PAIR OF SHEFFIELD CANDELABRUMS

Same as the preceding.

Height, 16 inches.

do 596—LARGE PUNCH BOWL

Quadruple plate, with gadrooned border at rim and base.

Diameter, 17 inches; height, 8½ inches.

do 597—LARGE SHEFFIELD TRAY

Oval shape, with borders in key and beaded pattern; bears initials "F. B. D." and mark of James Dixon & Sons.

Size, 16 inches by 24 inches.

do 598—ANOTHER OBLONG TRAY

Sheffield plate, with Georgian rococo border.

Size, 16 inches by 24 inches.

do 599—ANOTHER LARGE OBLONG TRAY

Sheffield plate, Georgian rococo border, with cartouche and garlands.

Size, 17 inches by 28 inches.

do 600—TWO SHEFFIELD CANDELABRUMS

Column form, with fluting and three arms sustaining rams' heads.

Height, 17½ inches.

do 601—FINE FLINT CRYSTAL AND SILVER CLARET BOTTLE

With diamond point engraving and Georgian silver mounting, including stopper and handle.

Height, 17 inches.

MONDAY

APRIL 11

602—TWO FINE FLINT CRYSTAL AND SILVER CLARET EWERS

Georgian period, handles and silver covers, with hall-marks.

Height, 14 inches.

do 603—LARGE FLINT CRYSTAL LOVING CUP

With silver gilt repoussé mounting and three handles in Renaissance design, including grape vine bordering at rim.

Height, 9½ inches; diameter, 9½ inches.

do 604—LARGE CUT GLASS AND SILVER PITCHER

Cylindrical form, mounted in silver repoussé, Georgian style; sterling and hall-marks.

Height, 14½ inches.

do 605—REPOUSSÉ SILVER PLATED TEA SET

Rich Renaissance pattern, consisting of large Tea Pot, Sugar Bowl and Waste Bowl.

EUROPEAN CERAMICS

WEDNESDAY

607—FRENCH PORCELAIN VASE

APRIL 13

Red glazed body; decorated with bird and leafage in gold; mounted in gilt bronze and with griffin handles.

Height, 30 inches.

do 608—MEXICAN ONYX PEDESTAL

With brass ring mounting. For the preceding.

Height, 42 inches; top, 12 inches square.

do 609—PAIR OF LARGE ROYAL WORCESTER VASES

With serpentine handles and covers. Ivory-white ground, with flower and bird embellishment in gold of varying tones.

Height, 22 inches, with cover.

WEDNESDAY 610—ROYAL WORCESTER BOTTLE

APRIL 13

Melon shape, with slender neck and handle; golden metalique finish; raised decoration of parrots and branches of fruit tree in varied shadings.

Height, 15½ inches.

do 611—WHITE BISCUIT BUST OF MARIE LOUISE (EMPERESS OF FRANCE)

Vienna porcelain, with gold base. Empire style.

Height, 18 inches.

do 612—LARGE ITALIAN FAÏENCE PUNCH BOWL

Raised on modelled base with sea shells and coral forms; decorated in polychrome colors. The exterior sustains a procession of Bacchanalian young fauns. The interior is painted to correspond. Signed, "B. G."

Height, 9 inches; diameter, 18 inches.

do 613—DRESDEN PORCELAIN LAMP

Rococo style, with pierced openwork and raised blossoms; including painted floral and figure medallions. Bears mark, together with letter "T."

Height, 24 inches.

do 614—DRESDEN PORCELAIN GROUP

"Dancing the Minuet." Handsomely modelled and decorated in colors and gold. Louis XV style. Mark, crossed swords and letter "E." Eighteenth Century.

Height, 6 inches.

do 615—DRESDEN PORCELAIN GROUP

Court lady and gentlemen seated upon chairs; well modelled and embellished with delicate lace work; decorated in polychrome colors and gold. Style Louis Quinze; bears sword mark. Eighteenth Century.

WEDNESDAY 616—LARGE ROYAL DRESDEN GROUP

APRIL 13

Representing a courtier's greetings to a court beauty, who steps from a sedan chair, *en grande toilette*, whose two attendants stand at rest. Lustrous glazing, and characteristic rococo painting. Louis XV style. Mark, two crowns. Eighteenth Century.

Height, 10 inches; width of base, 12 inches.

do 617—GRAND DRESDEN PORCELAIN GROUP

Louis Quinze style. Representing a complete state carriage, pair of horses, footmen and coachmen, together with two lady occupants in *grande toilette*, who converse with a courtier in rose-colored coat. The porcelain is of the purest white texture, and richly decorated over the brilliant glazing. Has raised rococo scroll work at base. Mark, large crown and letter "N." Eighteenth Century.

Height, 12 inches; width, 18 inches.

do 618—DRESDEN PORCELAIN BOX

Form of a mandolin; gold decoration, including raised figure and floral medallions. Has gold interior, highly burnished. Eighteenth Century.

Length, 5 1/4 inches.

do 619—DRESDEN PORCELAIN SEDAN CHAIR

With court lady occupant. Louis XV style. Has rich floral decoration and gold rococo scrolls. Mark, swords and letter "E." Eighteenth Century.

Height, 5 1/2 inches.

do 620—DRESDEN SEDAN CHAIR, WITH WHEELS

Style Louis XV. "Une Grande Dame de Court," who extends her hand in greeting. Handsomely decorated in colors and with gilding. Mark, crossed swords and letter "E."

Height, 7 1/2 inches.

WEDNESDAY
APRIL 13

621—ROYAL DRESDEN PORCELAIN FIGURINE

Louis XV style. Lady in crinoline, with fan; brocaded floral decoration and gilding. Mark, crown and letter "D." Eighteenth Century.

Height, 8½ inches.

do 622—TWO EMPIRE CUPS WITH SAUCERS

Sèvres porcelain. Portrait medallion of Princess S. L. Moskowa, on green and gold ground. Saucer decorated with crown and letter "N."

do 623—LARGE COVERED CUP WITH SAUCER

Sèvres porcelain. Has turquoise-blue and gold ground, with medallion fishing scene. Painted by Vernet. Bears mark.

do 624—COVERED CUP WITH HANDLES

Sèvres porcelain, ribbed shape, with floral design and green border.

do 625—LIMOGES PORCELAIN SNUFF-BOX

With blue and gold Louis Quinze decoration.

do 626—MASSIVE OLD BERLIN PORCELAIN CUP

With portrait medallion and gold scroll decoration. Bears private mark, "P. i."

do 627—OLD SPODE VASE

Decorated in blue and gold, with *fleur-de-lys* and crown; reverse shows floral motif in colors. Dated 1706.

do 628—LARGE COVERED CUP WITH SAUCER

Of old Sèvres porcelain, *bleu de roi* ground. Figure medallion on cup, and floral medallion on saucer. Bearing marks Eighteenth Century.

WEDNESDAY 629—LARGE SÈVRES CUP AND PLATE

APRIL 13

With turquoise-blue and gold ground, showing cupids and wreath with letters “L. P.” (Louis Phillippe). Made for the Château de Tuilleries, and dated 1846.

do 630—SÈVRES PORCELAIN PITCHER

Painted medallion portraits of Napoleon I and Pauline Bonaparte. On Empire green ground, with gold bordering of the period.

Height, 10 inches.

do 631—ROYAL CROWN DERBY BOTTLE

Globular form, with stopper; sustaining rococo motif in raised gold and colored floral decoration, on ivory ground.

Height, 7 inches.

do 632—ROYAL WORCESTER BOTTLE

With gold dragon handle. Ivory ground with owl and bird decoration in blue.

Height, 12 inches.

do 633—ROYAL WORCESTER BOTTLE

Has slender neck and two small gold handles. Ivory ground with floral decoration in colors and gold outline.

Height, 13½ inches.

do 634—WEBB CAMEO GLASS VASE

Oviform. Pink floral design in low-relief on a rose-tinted body. Signed, “Thos. Webb & Son.”

Height, 8 inches.

do 635—WEBB CAMEO GLASS BOTTLE

Pear shape. Turquoise-blue body, with soft white floral design cut in low-relief.

Height, 11½ inches.

WEDNESDAY
APRIL 13

636—COVERED DRESDEN VASE

Raised on tripod base; modelled with blossoms leafage, and decorated in floral designs, on white ground. Cover of pierced work and floral bouquet.

Height, 13 inches.

do 637—TWELVE LONGFELLOW PLATES

Cauldon's china; figure subjects, from Longfellow's works. Painted by A. Baulenny. Ivory-colored borders; finished with gold gadroons.

do 638—PAIR OF VIENNA VASES

Graceful ewer shape; figure medallion and *blue de roi* ground; richly mounted with ormolu bronze. Eighteenth Century.

do 639—PAIR OF ROYAL WORCESTER VASES

Graceful form, with handles; ivory-white and gold decorated body, sustaining floral medallions in oval shape.

Height, 10 inches.

do 640—VIENNA PORCELAIN EWER AND PLAQUE

Embellished with yellow and blue border and figure medallions, including Venus and cupids. Bears mark.

Height, 12 inches.

do 641—PAIR OF SÈVRES PORCELAIN URNS WITH COVERS

Turquoise-blue ground, with trophy medallion and floral embellishment. Bears marks, and signed at Sèvres, 1846. Made for the Château des Tuilleries.

Height, 9 inches.

do 642—PAIR OF GREEN AND GOLD CANDLESTICKS

Vienna porcelain, with floral decoration.

Height, 6 inches.

WEDNESDAY 643—PAIR OF BLUE VASES

APRIL 13

Urn shape. Louis XVI style. Brilliant purplish-blue body; mounted on ormolu bronze bases.

Height, 10 inches.

do 644—DRESDEN PORCELAIN GROUP

Representing “Pygmalion and Galatea,” together with small cupids and torches. Signed, “A. B.”

Height, 14 inches.

do 645—PAIR OF DRESDEN FIGURES

Representing Musicians; with floral arbor backs, and decorated in polychrome colors. Have bases of rococo design.

Height, 10 inches.

do 646—PAIR DRESDEN FIGURES

Representing Autumn.

Height, 10 inches.

do 647—PAIR DRESDEN FIGURES

Representing a flute player and young girl.

Height, 10 inches.

do 648—HUNGARIAN WATER-BOTTLE

Zsolnay faïence. With handle and side spout, openwork panels, and leafage in deep amber-colored glaze.

Height, 12½ inches.

do 649—SILVER-MOUNTED ROOKWOOD VASE

With green body, showing floral blossoms and leafage in browns and yellows.

Height, 10½ inches.

do 650—EGGSHELL PORCELAIN VASE

Quadrilateral shape; tulip decoration. Made by Rozenburg, of the Haag.

WEDNESDAY 651—TWO FRENCH PORCELAIN PITCHER VASES

APRIL 13

One flat shape, with floral decoration in gold; the other blue, Lunéville decoration.

Height, 14½ and 8 inches respectively.

do 652—TWO ROYAL WORCESTER PITCHER VASES

One globular form, with gilt handle; the other cylindrical form, with gilt decoration and handle.

Height, 7 and 10 inches, respectively.

do 653—TWO ROYAL WORCESTER BOTTLE-SHAPED VASES

One with slender neck, encircled by a gold dragon; the other Oriental gourd shape, with dragon decoration and gold metallique surface.

Height, 12 and 7 inches, respectively.

do 654—TWO VASES

One ewer shape, of pink glaze and floral decoration; the other gourd shape, with landscape painted in blue.

Height, 15½ and 12 inches, respectively.

do 655—TWO PORCELAIN VASES

One old Coalport, with green body and marbleized medallions, with mark “1746”; the other Royal Berlin, Louis XIV design, of floral decoration of raised gold.

do 656—TWO DRESDEN SMALL VASES

One with openwork and floral decoration; the other with relief decoration with flowers, which are painted in enamel colors to resemble nature.

do 657—TWO DRESDEN PORCELAIN PITCHERS

One with black ground and medallion decoration; the other larger, with cover and gilt handle. From Chicago World's Fair, 1893.

WEDNESDAY

APRIL 13

658—Two SMALL DRESDEN PORCELAIN PITCHERS

Red ground, floral decoration, and figure subject medallions.

do

659—Two PITCHER VASES

One with white and gold decoration; the other Tzanda porcelain, with *café au lait* glaze and polychrome decoration.

Height, 11 and 13 inches, respectively.

do

660—THREE SPECIMENS OF PORCELAIN

Consisting of a decorated bonbon box, Luneville style, a leaf-shaped flower vase and green glaze ewer.

do

661—Two VASES

One, Hungarian brown porcelain, with raised blossoms in scrolls; the other, blue and white faïence, bottle shape, with raised ornamentation and gilt outlines.

do

662—Two SPECIMENS OF ROYAL WORCESTER

Jar, with three serpent-shaped handles, and decorated with two parrots perched on pine cones, and a pitcher vase of leaf shape, decorated in varied shades of gold.

Height, 8 and 9 inches, respectively.

do

663—VARIOUS SMALL OBJECTS

Consisting of a blue and white Hirado porcelain stand, Japanese blue and white cup and saucer, Japanese pouch in form of a turtle back, miniature Sedan chair in Vernis-Martin style, silver-plated bottle, George II style, and silver-plated bouquet holder.

do

664—PLATE AND FRUIT DISH

Pâte tendre openwork dish, and with green and floral medallions and a copeland porcelain plate, with pierced border and floral decoration.

WEDNESDAY 665—THREE SPECIMENS OF PORCELAIN
APRIL 13

Consisting of a French bonbonnière, Luneville blue and gold decoration, Dresden porcelain bell, with yellow floral panels and Rhine scenery, and a limoges porcelain tray, with raised gold flower and bird decoration.

do 666—THREE GERMAN SPECIMENS

One, glass flower vase, with floral paintings on a milk-white ground; the other a vase of green *sufflé* ground and floral decoration, and a bonbon box of green glaze and floral decoration.

do 667—Two COALPORT SMELLING SALTS BOTTLES

One, globular shape of green and gold decoration; the other, with panels in agate and jewel effects.

do 668—THREE CABINET SPECIMENS

Consisting of a small porcelain tray, lapis-blue *fleur de lys* shape, a small Dresden dish, with floral decoration, and a “royal rose” small vase, with floral decoration.

do 669—THREE CABINET SPECIMENS

Consisting of a small coupe, *bleu de roi* ground, tall limoges porcelain cup of lapis-blue ground, with figure medallion by Gayon, and a small Vienna porcelain jar, with red and gold body and figure subject in medallion.

do 670—THREE CABINET SPECIMENS

Consisting of a coalport perfume bottle, with green and gold body and agate-like panels, small English porcelain pitcher, with king's blue glaze and sailor subject medallion, and a small Royal Worcester pitcher, with pierced and gold borders.

WEDNESDAY
APRIL 13

671—Two SPECIMENS OF CROWN DERBY

A night lamp, with two spouts for wicks, and a covered urn in white biscuit, with cameo panel and relief ornamentation.

do 672—Two CABINET SPECIMENS

A small directoire fan, decorated on white parchment with figure subjects, and a miniature mandolin of wood; inlaid with tortoise-shell, ivory and mother-of-pearl.

do 673—Two VINAIGRETTES

One Dresden porcelain, of Marcolini period, with floral decoration on a pink and gold ground; the other cut crystal, with silver gilt repoussé mountings.

do 674—Two CABINET SPECIMENS

A small Vienna porcelain box in shape of a violin, with decoration of landscape and figures, and a small Sèvres porcelain cup and saucer of turquoise-blue glaze, and a portrait medallion.

do 675—Two CUPS AND SAUCERS

One Dresden, with yellow glaze and figure medallions; the other Sèvres porcelain, with *blue de roi* glaze and monogram of Louis Philippe.

do 676—Two CUPS AND SAUCERS

One Lunéville, with green and gold border and radial decoration; the other a French porcelain specimen. From the World's Fair, Chicago, 1893.

do 677—THREE GLASS COLOGNE BOTTLES

One Austrian glass, with gold decoration; one square shape cut glass with repoussé silver stopper; and the other globular shape with repoussé silver stopper.

WEDNESDAY 678—THREE CABINET SPECIMENS

APRIL 13

Small Beleek porcelain vase, with gilt handles and floral decoration; a small Dresden vase, with cornucopia neck and floral decoration; and a French porcelain cup, coated with a white and purple-clouded glaze.

do 679—THREE SPECIMENS OF GERMAN PORCELAIN

Pair of jars, with covers, and blue and gold decoration of figure medallions; and a tankard, decorated with floral and figure subjects in relief.

do 680—THREE CABINET SPECIMENS

Royal Dresden coupe, decoration of Cupid skating and pushing a sled; Dresden jewel box, of rococo scroll design, with landscape figure and floral medallions; and a small Dresden jar, with floral and gold decoration.

do 681—EIGHT MISCELLANEOUS OBJECTS

Consisting of a modern art faience vase, flat Austrian bottle, white glaze *pâte tendre* candlestick, small Italian flower vase, German glass flower vase, fluted cup, *le beaux* porcelain mug, and a gold-mounted eggshell cushion.

do 682—TWO JAPANESE BLUE AND WHITE FLOWER VASES

Cylindrical shape, with border decoration.

Height, 8 1/4 and 9 inches, respectively.

do 683—TWO FLOWER VASES

One of pink glaze, with decoration of floral sprays; the other, red porcelain of pressed basket pattern.

Height, 16 inches and 18 inches, respectively.

do 684—TWO MODERN JAPANESE FLOWER VASES

One, cylindrical shape, with floral decoration on a celadon ground; the other, lapis-blue ground, with flower and bird in gold.

Height, 9 1/2 and 12 inches, respectively.

WEDNESDAY 685—TWO GERMAN BEER MUGS

APRIL 13

Stoneware, with salt glaze and hinged pewter covers; one with music-box attachment.

do 686—TWO GERMAN BEER MUGS
With music-box attachments.

MISCELLANEOUS OBJECTS

do 687—ANTIQUE BRONZE BELL
With Italian cartouche. Seventeenth Century.

do 688—ANTIQUE BRONZE MORTAR AND PISTOLE
Light patina.

do 689—OLD SHEFFIELD-PLATED CANDLESTICK
Column form, with fluted shaft.

Height, 14½ inches.

do 690—PAIR BRASS EMPIRE CANDLESTICKS
With mask heads and feet.

Height, 10½ inches.

do 691—DESK SET
Consisting of bronze ash-tray, poignard (paper-cutter); bronze handle shears, and small bronze candlestick.

do 692—DESK SET
Consisting of red marble inkstand, with ornate figure of Napoleon; pair ormolu candlesticks, and brass ball twine-holder.

do 693—OLD BUHL INLAID WRITING TABLET
Tortoise-shell and brass inlaying in scroll designs, including coat-of-arms and motto. Eighteenth Century.

Length, 13 inches; width, 10 inches.

WEDNESDAY 694—SMALL SILVER MEMORANDUM TABLET AND SEAL
APRIL 13

The latter bearing motto and crest, castle, and lions rampant.

do 695—SMALL COLLECTION OF MEDALS

Comprising nine specimens, viz.: Gilt bronze medal of Fidelity; bronze medals Sepastopol, Crimean War, and Victory medal; Victoria medal, 1857-1858; bronze medal, Christ; ancient gilt bronze medal, Twelfth Century; Francis Joseph medal, 1878; and bronze medal of Abraham Lincoln, given as a token of peace to the Indians, 1862.

do 696—FORTY ENGLISH NATIONAL MEDALS

Struck off at Sir Ed. Thomason's manufactory; including representations of Earl Howe, Earl St. Vincent, Lord Duncan, Sir Sydney Smith, Lord Hutchinson and Lord Beresford, Duke of York, Napoleon Bonaparte, George the Third, and others; in half nickel and pewter.

do 697—DECORATIONS, COINS, AND OTHER OBJECTS

German iron cross of 1870; bronze cross of Udalrici; cross worn by "Representative at Rome of the Catholic Nations"; two old Italian coins imbedded in molten ore; old Chinese copper coin, and an antique bronze bracelet of the Eighth Century.

do 698—FOUR ETHNOLOGICAL CURIOS

Three Kaffir spoons, carved in natural wood and horn; one with idol handle.

do 699—TWO LARGE OSTRICH EGGS

700—SIX RARE AND BEAUTIFUL BUTTERFLIES

Specimens separately mounted in cases.

WEDNESDAY 701—FOUR OLD FRENCH CLAY ANIMAL GROUPS

APRIL 18

Bull Attacking a Dog; Deer Attacked by Wolves; Boar and Hunters; and Running Lion.

do 702—TWO MEXICAN INDIAN BEADED BASKETS

Low, wide shape, with woven archaic pattern in black.

do 703—TWO INDIAN BASKETS

One with feather ornaments.

do 704—JAPANESE BASKET

Brown-colored split bamboo; woven in open latticed pattern.

Height, 11 inches.

do 705—THREE ORIENTAL STANDS

Two Japanese teakwood stands, decorated with gold lacquer; and a carved Chinese teakwood stand.

JAPANESE OBJECTS

do 706—TWO JAPANESE VASES

Porcelain vase, monochrome peach-red glaze, from Chicago Exposition, 1893; and a Kishiu bottle-shape vase.

do 707—TWO ORIENTAL SPECIMENS

Hirado porcelain bottle, with blue and gold decoration; and a Chinese green stone Buddha.

do 708—PAIR SMALL JAPANESE BRONZE VASES

Silver encrusted bronze in scroll design, with small gold crests.

Height, 3½ inches.

WEDNESDAY
APRIL 13

709—CHINESE BRONZE BELL

With openwork handle.

Height, 5½ inches.

do

710—PAIR SMALL JAPANESE CLOISONNÉ ENAMEL JARS

Octagonal shape, with covers embellished with ho-wo birds, and panels in varied colors. Base and neck invested with bordering in aventurine effects. Exposition pieces, and signed.

Height, 5½ inches.

do

711—PAIR JAPANESE CLOISONNÉ ENAMEL VASES

Oviform, with dark blue ground, sustaining white peony flowers and butterflies. Nineteenth Century.

Height, 12 inches.

do

712—JAPANESE POTTERY FIGURE

Representing dancing girl. Decorated with colored and gold lacquer.

Height, 10 inches.

do

713—JAPANESE CLOISONNÉ ENAMEL BOTTLE

Ovoid shape, with very small neck; sustaining white iris blossoms, with green leafage on lapis-blue ground.

do

714—LARGE JAPANESE CLOISONNÉ ENAMEL VASE

Tall oviform, with short rimmed neck; sustaining brilliant enamel colors and fine wired cloisons. The design includes floral bordering with butterflies, together with a row of pendulous panels that show dragon and ho-wo birds, posed alternately against a ground of red enamelling. Chicago Exposition, 1893.

Height, 15 inches.

do

715—CHINESE PORCELAIN STAND

Quadrangular shape; coated in deep monochrome turquoise-blue glaze.

Height, 7 inches; width, 4½ inches.

WEDNESDAY 716—TWO CHINESE PORCELAIN STANDS

APRIL 13

With split bamboo netting; for conservatory use.

do 717—GREEN GLAZED JAR ON TRIPOD

Japanese pottery; encircled by dragon in relief, and forming two handles. Cover surmounted by an arched dragon.

Height, 19 inches.

do 718—THREE HANGING BASKETS

Japanese; woven split bamboo, stained brown.

Height, 14 inches and 29 inches, respectively.

do 719—JAPANESE BRONZE CENSER

Quadrangular-shaped. Raised on four slender feet, with rudimentary base and grotesque handles. Cover is surmounted by a couchant Kylin.

Height, 7 inches.

do 720—CHINESE BRONZE ELEPHANT

Supporting a vase (Hsiang-ts'un) of archaic form, with raised ornamentation. Seventeenth Century.

Height, 13 inches; width, 9 inches.

do 721—JAPANESE BRONZE TRIPOD CENSER

With ho-wo bird embellishment, and raised on three grotesque elephant tusk feet. Cover with openwork border supports a *shih-shih* or *fu-dog*. Light brown patina.

Height, 15 inches.

do 722—JAPANESE BRONZE OKIMONO

Representing a life-size turtle attacked by snake. Signed, "Sei-min," a noted master of the Eighteenth Century.

* *Height, 5½ inches.*

WEDNESDAY 723—JAPANESE BRONZE OKIMONO
APRIL 13

Fine wrought figure of the Chinese Taisan Roshi (Lao-tszi) or Japanese (Ju-ro-jin) god of Longevity.

Height, 4½ inches.

do 724—LARGE SATSUMA FIGURE

Representing the fairy queen Si Wang Mu, holding a peach of the fabled tree, the rich attire sustaining brocaded decoration in floral and diaper designs with gold. The head-dress is made up with a bird of paradise and flowers. Eighteenth Century.

Height, 22 inches; width, 7½ inches by 7 inches.

do 725—SATSUMA FIGURE

Pendant to foregoing, and similar brocade decoration. Representing a richly attired empress holding a fan, whose fondness for animals is shown by the accompanying small kitten at her skirts.

Height, 22¼ inches. Base, 7 inches by 6 inches.

do 726—LARGE JAPANESE BRONZE GROUP

Representing Si Wang Mu, queen of the genii, depicted in the long, flowing robes of a Chinese princess, and holding a fan of state, attended by two young girls. This group is raised on a bronze stand of brown patina.

Height, 23 inches; width, 11 inches by 14 inches.

do 727—JAPANESE BLUE AND WHITE FLOWER VASE

With floral decoration, including gold.

Height, 21 inches.

TUESDAY 728—MAMMOTH JAPANESE CLOISONNÉ ENAMEL VASE
APRIL 12

Exhibited at the Chicago World's Fair in 1893. An achievement of great technical perfection, with extraordinary fine, almost invisible, wire work, and brilliant enamel colors. The great and slightly flattened oviform body sustains an

azure-blue ground, which changes in tone toward the base. The obverse side displaying beautifully rendered life-size fowl in natural-colored plumage and a large red, rising sun. Reversed side is ornamented with a cherry tree, bearing small pinkish-white blossoms, and freely covering the azure-blue body color. The two sides hold large cloisonné enamel handles, formed by scalloped semi-circular ornaments, in yellow and green diapered designs, which sustain hanging green and red cloisonné brocaded draperies. The neck, with various cloisonné borders, and studding of red and white five-pointed stars, is finished by an scalloped crowning that sustains cloisonné vignettes and gilt bronze crests. The flowered white and red striped cover, with semi-circular cloisonné ornament top like the handles, is surmounted by a life-size bronze eagle with spreading wings, finely chased. Signed by the artist. Mounted on an elaborate Japanese octagonal wood base.

Height of vase, 7 feet; width, 4 feet, with the handles.

Depth, 30 inches, with Japanese octagonal wood base.

ANTIQUE LEADED GLASS AND GOTHIC CARVED PANELS

MONDAY
APRIL 11

729—GERMAN ILLUMINATED AND LEADED GLASS PANEL

Showing Imperial Army and supporters, together with arms of the City of Buchhorn. Dated 1543.

8 inches by 12 inches.

do

730—ANTIQUE LEADED GLASS PANEL

Painted with the subject of William Tell and other figures.

9 inches by 13 inches.

do

731—PAINTED AND LEADED GLASS PANEL

In rich illumination, representing crests of the Vogels of Freiburg. Dated Anno 1583.

732—GOTHIC ILLUMINATED AND LEADED GLASS

Sixteenth Century. Set in pointed arch sash, showing two figures, together with inscriptions and painted architecture.

Height, 39 inches; width, 33 inches.

do 733—GOTHIC ILLUMINATED AND LEADED GLASS

Representing archangel holding two shields, with emblems of the Church, and posed against a red background, with architecture.

30 inches by 33 inches.

do 734—GOTHIC LEADED GLASS PANEL

Representing a lady of the Sixteenth Century, together with sun rays, against a blue back, and architecture. In frame.

19 inches by 22 inches.

do 735—ANTIQUE SCULPTURED WOOD GROUP

Fifteenth to Sixteenth Centuries. Representing the struggle between Hercules and Antæus, giant son of Gaia.

Height, 21½ inches.

do 736—GOTHIC SCULPTURED WOOD PANEL

Fourteenth Century. From the back of an old church stall, representing the Adoration of the Magi; carved in bas-relief.

24 inches by 24 inches.

do 737—GOTHIC WOOD PANEL

Representing Adam and Eve; carved in bas-relief.

14 inches by 28 inches.

do 738—PRIMITIVE CARVED WOOD PANEL

Fourteenth Century. Representing Adam and Eve, under the apple tree, with serpent.

14 inches by 28 inches.

SCULPTURES IN MARBLE AND BRONZE

TUESDAY

APRIL 12

739—ANTIQUE ROMAN MARBLE HEAD

Life-size; raised on modern red marble base. Classic period.

Height, 18 inches; diameter, 7½ inches at base.

do 740—SMALL MARBLE STATUE

Eighteenth Century. A child wading in water. Has a base.

Height, 19 inches.

do 741—OLD BRONZE BUST OF BENJAMIN FRANKLIN

Signed, "F. Houdon, 1778." In dark brown patina. A fine replica of this great master's specimen in the Louvre.

Height, 21 inches.

do 742—CARRARA MARBLE BUST

Fine head of young Cæsar Augustus; raised on small grayish Istrian marble base.

Height, 20½ inches.

do 743—ANTIQUE WHITE MARBLE BUST

Head of bearded man, with strong features; raised on bronze base.

Height, 22 inches.

do 744—ANTIQUE WHITE MARBLE BUST

Head of weeping man; raised on black Nubian marble.

Height, 26 inches.

do 745—CARRARA MARBLE BUST

Head of young girl representing "Evening." By G. Lapini. Executed in Florence, 1893. With dark Panaché marble pedestal.

Height, 46 inches.

TUESDAY 746—CARRARA MARBLE BUST

APRIL 12

Pendant to preceding. Head of young girl, with small bird bearing message. By G. Lapini. Executed 1893. With dark red Panaché marble pedestal.

Height, 46 inches.

do 747—CARRARA MARBLE BUST

Diana, with quiver on shoulder. Unsigned. With dark green marble pedestal of twisted design.

Height, 42 inches.

do 748—TWO PINK GRANITE VASES

Graceful amphora shape; finely polished.

Height, 28 inches.

do 749—TWO RED AFRICAN MARBLE PEDESTALS

With Alps green marble bases and gilt bronze mounting at cap and base.

Height, 49 inches; top, 11 inches square.

do 750—TWO RED GRIOTTE MARBLE COLUMNS

With white marble caps and bases.

Height, 6 feet 11 inches.

do 751—TWO SLENDER PINK GRANITE COLUMNS

With white marble caps and bases.

Height, 7 feet 4 inches.

do 752—TWO PINK GRANITE COLUMNS

Similar to the preceding.

Height, 7 feet 4 inches.

do 753—CARRARA MARBLE GROUP

“Le Prime Rose”; representing a draped young girl holding a prime rose, and accompanied by her pet goat. Signed by the sculptor, “A. Bottinelli, Rome.” With white marble pedestal.

Height, 4 feet 8 inches. Base: diameter, 22 inches. Pedestal: 30 inches.

TUESDAY 754—CARRARA MARBLE STATUE

APRIL 12

Representing “Morning,” in form of young sylphine fairy, floating over a bed of flowers. By G. Lapini, Florence, 1893. With *fleur de pêche* marble pedestal.

Height, 4 feet. Pedestal: Height, 40 inches.

No. 755

do

CARRARA MARBLE STATUE

ARMIDA

BY A. BOTTINELLI

Height, 54 inches. Diameter of base, 17 inches. Pedestal: Height, 32 inches; diameter, 10 inches.

THE Sorceress of Tasso’s “Jerusalem Delivered” stands holding the shield and resting her foot on the helmet of the Crusader, Rinaldo, whom her wiles have ensnared. She is nude from the waist up, her head being bound with a turban-like drapery, over a diadem. Her neck is embellished with a string of spear-headed stones, and an armlet encircles her right upper arm. Carrara marble pedestal, decorated with garlands.

No. 756

do

MARBLE FIGURE

FINE REPRODUCTION OF THE “CROUCHING VENUS”

Height, 34 inches. Base, 12 by 18 inches. Pedestal: Height, 36 inches.

THE figure is kneeling on the right knee, the left being raised. The left arm rests upon the left thigh, the hand hanging down in front, with the fingers fanned. While the head is inclined down over the right shoulder, the right arm forms an angle across the breast, the hand being held in front of the left shoulder. Alps green marble pedestal, with revolving top.

Signed: “P. BARZANLI.”

PROSPECTIVE BUYERS WILL PLEASE READ SPECIAL NOTICE PRECEDING No. 256.

CARRARA MARBLE GROUP

“VENUS AND CUPID”

Height, 68 inches. Base, 15 by 22 inches. Pedestal: Height, 35 inches; width, 26 inches; depth, 18 inches.

THE goddess is represented standing beside a vase, on which is a running band of five Amorini, holding, respectively, a torch, lyre, trident, club and quiver, and weapons. Her right arm, held below her bosom, is wrapped in drapery which falls thence to her knees, but at the back discloses more of the figure. In the left hand the goddess holds her “cestus.” A Cupid kneels fastening her right sandal, while the other one lies on the ground beside the vase. White marble pedestal, oblong shape.

Signed: “ARM WOLFF, Rome.”

TEXTILES AND EMBROIDERIES

MONDAY
APRIL 11

758—OLD-RED VELVET CUSHION COVER

With sewed edging.

Length, 10 feet 9 inches; width, 26 inches.

do

759—RARE GREEN SILK VELOUR HANGING

With white passementerie and galloon trimming, reverse side showing long pile silk plush in the same green color. Seventeenth Century.

Length, 7 feet 6 inches; width, 8 feet 5 inches.

do

760—RARE GREEN SILK VELOUR HANGING

To match the preceding.

do

761—SMALL GREEN SILK VELVET VALANCE

Trimmed with galloon. To match the preceding.

Depth, 16 inches; length, 7 feet 3 inches.

MONDAY
APRIL 11

762—SMALL SQUARE EMBROIDERED COVER

French; with leaf scrolling and floral designs, in gold-colored silk, on copper-red ground; edged with black satin ribbons.

19 inches by 20 inches.

do 763—FRAMED ANTIQUE EMBROIDERED PICTURE

Representing St. Peter and the crowing rooster. Executed in chenille on silk, with painted hands and face appliquéd. Sixteenth Century.

7 inches by 9½ inches.

do 764—ANTIQUE RED GENOESE VELVET

Sixteenth Century.

do 765—FRAMED PERSIAN PANEL

Antique ruby-red velvet, with sumptuous gold and silver embroidery of the Seventeenth Century. The foliated panel with bordering and corner motifs showing conventional leafy scrolls, birds and symbolical blossoms, together with profuse transcriptions from the Koran.

Length, 5 feet; width, 2 feet 10 inches.

do 766—ANTIQUE PERSIAN VELVET PANEL

Jet black velvet ground, enriched with gold, silver and silk embroidery, in sumptuous style of the Seventeenth Century. The design shows double arabesque bordering, with foliated medallion and corners, involving leafy scrolls, birds and emblematic flower motifs.

Length, 4 feet 6 inches; width, 2 feet 11 inches.

do 767—BLACK VELVET PANEL

Similar to the preceding.

Length, 4 feet 6 inches; width, 2 feet 10 inches.

do 768—TWO GRAND ECCLESIASTICAL EMBROIDERED BANNERS

Spanish Renaissance; with oxidized silver and raised gold embroidery showing bright in parts. The design, abound-

ing with scrolls, emblematic flowers and foliations, uniformly covers the field, and sustains a medallion with Saint in petit point needle painting. The edging with fringe ends at the streamers, with tassels.

Length, 12 feet 10 inches; width, 3 feet 4 inches.

MONDAY APRIL 11 769—**MAGNIFICENT ALTAR FRONTAL**

Early Spanish Renaissance embroidery. The rich and well-balanced work on this frontal, enriched with double borders, is divided into three panels which uniformly sustain scrolling arabesques and conventionalized blossoms and leafage. The whole displaying raised gold embroidery in solid and varying forms of stitching, together with the soft colored silks, that blends itself into a most elegant example of ancient needleworkers' art.

do 769-A—MAGNIFICENT ALTAR FRONTAL
Pendant to preceding.

do 770—ANTIQUE PERSIAN RED VELVET PANEL

Rare ruby-red color; richly embroidered with gold and silver. The foliated medallion and corners showing birds and floral motifs, together with Koranic transcripts. Seventeenth Century.

Length, 4 feet 9 inches; width, 3 feet.

do 771—INDO-PORTUGUESE TABLE COVER

Light ground, with conventionalized embroidery in form of a large central medallion, showing a double-headed bird and coronet. The field and border designs consisting of flowering scrolls and birds, all executed in light-colored silks; lined with ecru silk. Seventeenth Century.

Length, 4 feet 9 inches; width, 6 feet.

do 772—RICH EMBROIDERED ALTAR FRONTAL

Italian; Seventeenth Century. Bordering with coral-beaded embroidery in blue and gold. The ground work is in solid

gold and silver, executed in the “couching” process that agreeably sustains the Biblical figure subject, rendered in massive silk needlework (features being delicately painted on satin and appliquéd), representing the Ascension of our Saviour to Heaven, borne upon a cloud surrounded by Cherubims, and a nimbus of Glory. The Holy Virgin appears kneeling, and the Archangel Gabriel and the Almighty Father with shield, bearing the words “Quis V. T. Deus” (“He who is God”), together with an emblem of the Sun, finish the composition.

Length, 6 feet 6 inches; width, 3 feet 3 inches.

MONDAY 773—**RICH ALTAR FRONTAL**

APRIL 11

Pendant to the preceding. With a representation of the Madonna and Child, together with St. John, and a kneeling Mary; the execution is similar to the preceding.

Length, 6 feet 6 inches; width, 3 feet 3 inches.

do 774—**ANTIQUE PERSIAN PANEL**

Antique ruby-red velvet, enriched with gold and silver embroidery of the Seventeenth Century. The design with bordering and foliated panel motifs shows leafy scrolls, birds and emblematic blossoms, together with Koranic transcriptions.

Length, 4 feet 10 inches; width, 2 feet 10 inches.

do 775—**ANTIQUE PERSIAN VELVET PANEL IN FRAME**

Antique ruby-red velvet, enriched with gold and silver embroidery of considerable interest owing to the appearance of the alluring sirens in bird forms; Greek-like, and corresponding to Athenian motifs of the Fifth Century B. C. The medallion in foliated form is surrounded by triple borders, in varied scroll designs; all finely executed. Sixteenth or early Seventeenth Centuries.

Length, 4 feet 9 inches; width, 3 feet 2 inches.

MONDAY
APRIL 11

776—INDO-PORTUGUESE COVERLET

Old cream-white linen, covered with chainstitch needlework, centred by medallion, and bordering involving arabesque and lotus motifs.

Length, 3 feet; width, 8 feet 3 inches.

do

777—ANTIQUE SPANISH VELVET COVERLET

Oriental style; ruby-red ground, with conventional floral patterns in cut velvet; bordered with rainbow velvet and narrow East Indian gold figured braiding.

Length, 5 feet 9 inches; width, 6 feet 6 inches.

do

778—SMALL CHINESE SATIN EMBROIDERY

Dark blue satin in form of a valance; embroidered with dragon in gold, amid cloud-forms, together with emblematic bats executed in light-colored silks.

Length, 6 feet; width, 1 foot 3 inches.

No. 779

do

ORIENTAL RUG

MODERN COPY OF No. 211 IN THE MAIN COLLECTION

Length, 8 feet 5 inches; width, 6 feet 2 inches.

Warp, cotton. Weft, cotton. Pile, wool.

Texture, One hundred and ten hand-tied knots to the square inch.

In spite of its design, this fabric has all the marks of modernity, and is a forceful comment on the difference between the ancient weavings of Persia and those of the present day. In transportation to this country it underwent a wetting in salt water, which has demonstrated the quality of the dyes.

MONDAY
APRIL 11

KURDISH MAT OF NORTHERN PERSIA

*Length, 3 feet 6 inches; width, 3 feet 10 inches.**Warp, cotton. Weft, wool. Pile, wool.**Texture, One hundred and forty-four hand-tied Persian knots to the square inch.*

THE work of a village weaver who has undertaken to substitute the pattern of a European carpet for the native Oriental designs. By way of elaboration, an inscription has been added.

do MODERN SILK CARPET OF PERSIA

*Length, 5 feet 9 inches; width, 4 feet 6 inches.**Warp, silk. Weft, silk. Pile, silk.**Texture, Four hundred and forty hand-tied Persian knots to the square inch.*

SIMILAR in general character to No. 785, but considerably finer in texture. Altogether a praiseworthy example of the present-day Persian weaving.

do MODERN SILK CARPET OF KASHAN

*Length, 5 feet 11 inches; width, 4 feet 1 inch.**Warp, silk. Weft, silk. Pile, silk.**Texture, Three hundred and sixty hand-tied Persian knots to the square inch.*

AN unusual and pleasing bit of color.

MONDAY
APRIL 11

MODERN SILK RUG OF PERSIA

Length, 6 feet 4 inches; width, 4 feet 6 inches.

Warp, silk. Weft, silk. Pile, silk.

Texture, About three hundred hand-tied Persian knots to the square inch.

THE coloring and design of this small carpet are excellent and its quality commendable among the fabrics of the present time.

do

CARPET OF SAMARKAND

Length, 8 feet 7 inches; width, 5 feet 4 inches.

Warp, cotton. Weft, cotton. Pile, silk, with ground of metal in flat stitch.

Texture of the piled surface, sixty hand-tied knots to the square inch.

An excellent example of the Samarkand weaving, in which special effort has been made at distinction by the substitution of metal for the customary piled ground.

do

MODERN KALI OF DJUSHAGHAN

Length, 13 feet 7 inches; width, 6 feet 10 inches.

Warp, cotton. Weft, wool.

Texture, Eighty-one hand-tied knots to the square inch.

THE weavings of Djushaghan province are among the most attractive of native Persian floor coverings. This carpet, though coarse in texture, is strong, serviceable, and of sound color.

MONDAY
APRIL 11

No. 786

HEAVY KALI RUG OF NORTHERN PERSIA

Length, 15 feet 7 inches; width, 7 feet 8 inches.

Warp, cotton. Weft, wool. Pile, wool.

Texture, About one hundred knots to the square inch.

A HEAVY modern fabric made by the tribes in Azerbaijan province. The design is a modified modern version of the ancient Shah Abbas. The figures are heavy, and are to a great extent loosely distributed, a mark of nomad origin. The colors are strong and good, and the fabric calculated to withstand unlimited wear.

FRAMED PRINTS AND ETCHINGS

TUESDAY
EVENING
APRIL 12

787—FRAMED PHOTOGRAVURE

“Romon Sanatus Recept,” by L. & M. Rodman.

Plate, 14 inches by 22 inches.

do 788—FRAMED ETCHING

“A Roman Chariot Race,” by Maurice Deville; after the painting by V. Checa.

24 inches by 38 inches.

do 789—FRAMED PHOTOGRAVURE

“The Duchess of Devonshire,” after Sir Joshua Reynolds.

24 inches by 34 inches.

do 790—SMALL FRAMED ETCHING

“The Meal.” Remarqué proof, by J. Hautecour, 1898; after Méissonier.

7 inches by 9 inches.

do 791—FRAMED ETCHING

“Napoleon and his Staff,” after Méissonier. Published by M. Knoedler & Co.

TUESDAY 792—FRAMED ENGLISH COLOR PRINT
EVENING “Mrs. Mills,” in mezzotints, by T. R. Smith; after Engle-
APRIL 12 heart’s portrait.
11 inches by 15½ inches.

do 793—OLD ENGLISH COLOR PRINT
 “Sophia Western”; engraved by T. R. Smith; after Hopp-
 ner.
10½ inches by 15½ inches.

do 794—FRAMED OLD ENGLISH COLOR PRINT
 “The Cottage Door”; engraved by George Keating; after
 Wheatley.
14 inches by 18 inches.

do 795—FRAMED ENGLISH COLORED PRINT
 “Duchess of Devonshire and Daughter.” Engraved by
 George Keating; after Sir Joshua Reynolds.
15 inches by 18 inches.

do 796—FRAMED ETCHING
 “A Bit of Mortgage.” Remarqué signed proof, by James
 Dobie; after Dendy Sadler.
17 inches by 22 inches.

OIL PAINTINGS AND WATER COLORS

No. 797

do **J. GRIVAZ**
French School, Contemporary

THE REJECTED AND ACCEPTED SUITORS

A PAIR OF WATER COLORS

Height, 16¼ inches; width, 11¼ inches.

IN one a group of girls watches from the door of a modiste’s es-
 tablishment, as one of their number, setting off with a bandbox, is
 rejecting the advances of a gentleman who has accosted her. In
 the other, the same girl is walking arm in arm with a young man
 of her own class, who is carrying her bandbox and umbrella.

Signed: “J. GRIVAZ.”

PROSPECTIVE BUYERS WILL PLEASE READ SPECIAL NOTICE PRECEDING No. 256.

No. 798

TUESDAY
EVENING
APRIL 12

ÉDOUARD DETAILLE

French School, 1848

KING EDWARD VII AS PRINCE OF WALES

WATER COLOR

Height, 13 inches; width, 9 inches.

A SPIRITED sketch and excellent portrait of the present King of England. Mounted on a white charger, the figure is seen facing three-quarters to the right, visible to the stirrups. The Prince is in the uniform of a Field Marshal, and carries a baton.

Signed and dated at the lower center: "ÉDOUARD DETAILLE, Juin, 1895."

No. 799

do

UNKNOWN

VENICE

Height, 5 1/4 inches; length, 9 1/4 inches.

A PORTION of the buildings which front on the Grand Canal stretches horizontally across the middle distance. The campanile towers above them a little to the left of the centre. In the foreground the water is reddened by the reflections of some bales and of a man's cap, that are prominent notes in the dark mass of a group of boats, lying beside two posts.

Signed and dated at the lower left with the monogram, "S. H."

TUESDAY
EVENING
APRIL 12

ATTRIBUTED TO PEETER POURBUS

Flemish School, 1510?-1584

HEAD OF A WOMAN

Height, 11 $\frac{3}{4}$ inches; width, 8 $\frac{3}{8}$ inches.

THE head is covered with a black velvet cap, lined with white silk. Its front forms a circle round the brown hair, and its back is decorated with a hoop of gold and jewels. The face, three-quarters to the left, is that of a middle-aged woman, whose eyes are fixed on the spectator. A ruff and two chains of gold links encircle the neck, above a guimpe, decorated with a diaper of gold thread. This is inserted in a bodice of olive-green velvet. From the shoulders hangs a white fur cloak, connected across the bosom by a long chain of pearls, garnets and sapphires, set in gold. On each side of the cloak appears a portion of a black heraldic eagle.

do

AFTER GERARD DOU

Dutch School, 1613-1675

PORTRAIT OF THE ARTIST

Height, 17 inches; width, 12 inches.

THE figure of a man, resembling the portraits of Dou, is shown leaning against the right side of an open window, his left elbow resting on the sill, while he holds a violin. The right hand is drawing a bow across it. He is gazing off to the left with a dreamy expression. A large music book lies on the sill in front of him, and back of it, in the obscurity of the room, a man sits smoking, while he watches a woman, who stands ironing some linen on a table.

TUESDAY
EVENING
APRIL 12

ATTRIBUTED TO CASPAR NETSCHER

Dutch School, 1639-1684

RETURN OF THE SPORTSMAN

Height, 17½ inches; width, 14 inches.

IN front of a green canopied four-post bedstead that occupies the right of the foreground a lady stands, holding down her hand to a little spaniel as it fawns upon her dress. The latter is of pale lavender pearly satin, with a delicate mauve bodice. A hand-kerchief is laid over her blonde ringlets. Back of her, on the right, a maid-servant holds a finger to her lips, as if to enjoin silence on a man who has just entered from the rear left. He has a gun over his shoulder, from which a bird hangs.

do

ATTRIBUTED TO ISACK VAN OSTADE

Dutch School, 1612-1649

DISTRIBUTING ALMS

Height, 15¾ inches; length, 27¾ inches.

ON the left of the scene appears the gabled end of a building, into the side of which has been built a portion of white wall, surmounted by a bas-relief of three figures. On the parapet of the steps that lead up to the doorway of the building rests a basket of loaves, from which a woman is distributing alms to the poor and afflicted. Many of these bear testimony to the ravages made by the War of Independence. For example, in the group around the steps appears a man who has lost a leg, while in the foreground

another, who has lost both feet, is shuffling forward on his knees and hands, the latter holding little crutches. A blind man is following the lead of his dog, and other specimens of the halt and the maimed are making their way hither from the distance, some approaching from the towered gateway of a city on the right. In the background brownish-gray hills show against faint fleecy clouds that hang below a greenish-gray sky.

No. 804

TUESDAY
EVENING
APRIL 12

JAN BOTH

Dutch School, 1610-1650

ITALIAN LANDSCAPE, WITH FIGURES

Height, 32 inches; length, 37 inches.

CONSPICUOUS on the left of the composition is a natural arch of rock or possibly the ruined remains of some antique building, now overgrown with greenery and surmounted by sapling trees and bushes. In the shadow beneath it appears a doorway, through which a man is bringing a tankard of beer to three others, who are seated at a table. A girl and a child are coming away from them toward the centre, where the principal group is disposed. A shepherd, clad in a sheepskin, stands beside an ox, on which a buxom woman is seated. To the right of the ox appears a donkey laden with panniers, and distributed around are a dog, three sheep and a goat. The last is white, as also are some wrappings over the donkey's panniers and the woman's sleeves, these forming the prominent spots of bright light in the composition. Farther back on the right, beneath a ruined tower, some shepherds are grouped around a woman. Trees appear in the farther distance, and over their tops rises a mountain with a conical peak. A warm amber glow pervades the lower sky, above which is a stretch of luminous greenish blue.

No. 805

TUESDAY
EVENING
APRIL 12

ARTHUR MEADOWS

English School (Contemporary)

CHURCH OF THE JESUITS, VENICE

Height, 19½ inches; length, 29½ inches.

THE view shows a vista of the Grand Canal, bordered on the left by the Fondamenta della Zattere. In the centre of the quay appears the columned façade of Madonna del Rosario, the Church of the Gesuati. Various craft cluster along the quayside, in the distance being a square-rigged vessel. In mid-channel, coming toward us, with two brilliant orange sails, is a boat, which is also being propelled by two pairs of oars.

Signed and dated at the lower left: "ARTHUR MEADOWS, 1902."

No. 806

do

HENRI EUGÈNE LE SIDANER

French School (Contemporary)

LUMIÈRES

Height, 27½ inches; length, 36 inches.

THE scene represents one of this artist's visions of architecture, seen in a suffused moonlight that is blurred in places by the ruddy glow of the windows, lit from the inside. On the right of the foreground are two houses, their lower stories fronted by an open door and large windows, through all of which a soft red and yellow glow is visible. The outer walls are of white plaster set between posts, which are surmounted by wooden corbels, supporting the projections of the upper story. Beyond the second house the main road is met by a cross street, on the opposite side

of which is a corner building, white with a high-pitched slate roof, terminating in a point. Its lower windows are warm with glow, and in front of the one which faces the main street appears a figure beside a hand-cart. Near it, in the roadway, stands a two-wheeled wagon with a blue hood, drawn by a white horse. The vista of the street is continued with other buildings, among them one with a red-tiled roof. The coloring of the road is a drowsy drab, while the sky is luminous with slightly greenish creamy vapor. This picture received Honorable Mention at the Exhibition of the Carnegie Institute, Pittsburg, 1901.

Signed at the lower left: "LE SIDANER."

FURNITURE IN ART GALLERY (MAIN FLOOR)

MONDAY
APRIL 11

807—SMALL CARVED AND GILT TABLE

With Levento marble top and massive carved griffin legs; style of Louis Quatorze.

Size of top, 22 inches by 24 inches.

do 808—ANTIQUÉ GILT ARM-CHAIR

Richly carved in Louis Seize design, with oval crests, roses and laurel leaves; upholstered in flowered silk broché with light ground.

do 809—ANTIQUÉ CARVED WALNUT RETABLE PANEL

French Renaissance; presenting a series of seven panels, divided by narrow carved pilasters and holding bracketed bases, that support sculptured Saints, including the Madonna and Infant Jesus, St. Joseph, St. John, Mary and the Archangel St. Michael. The outer panels at either end, sustaining secular personages, for whom the work was probably executed.

Length, 5 feet 8 inches; height, 19 inches.

810—SPANISH WOOD COFRE

Form of Italian cassone; front embellished with stucco relief ornamentation in the form of panels; cartouche and borders painted and gilded. Sixteenth Century.

Length, 5 feet 3 inches by 18 inches deep.

do 811—SMALL GILT TABLE

Louis XIV design, with griotte marble top; carved shelf, masks and cooing doves in free relief.

Diameter of top, 23 inches; height, 32 inches.

do 812—LARGE GILT ITALIAN ARM-CHAIR

Carved rococo style, with cherubs, globe and dog in relief; covered in red velour and antique ecclesiastic appliqué embroidery, with sunburst and letters “I. H. S.”

do 813—ITALIAN SAVANAROLLA ARM-CHAIR

Richly carved walnut, with figures, masks and griffins; carved wood seat.

do 814—SAVANAROLLA ARM-CHAIR

Italian walnut, with ivory inlay in star patterns and bordering; has inlaid seat.

do 815—GILT FOOTSTOOL

Covered in Aubusson tapestry of wreath and lyre design.

do 816—FOOTSTOOL

With gilt bronze frame; covered in red velour.

do 817—TEN GILT BANQUETTES

With carved cross-legs; covered in red mohair plush.

Length, 24 inches; width, 18 inches.

MONDAY
APRIL 11

818—FOUR GILT SETTEES

To match the preceding. Double framed and covered in red mohair plush.

Length, 46 inches; width, 18 inches.

do 819—TEN GILT BANQUETTES

Carved cross-legged frames, Empire design; covered in red mohair plush.

Size of seat, 18 inches by 24 inches.

do 820—FIVE GILT SETTEES

To match the preceding Banquettes.

Length, 46 inches by 18 inches.

CONSERVATORY

TUESDAY
APRIL 12

821—PAIR OF CARRARA MARBLE BUSTS OF APOLLO AND YOUNG AUGUSTUS

With white marble termini pedestals.

Each: Height, 20 inches. Pedestal: Height, 6 feet.

do 822—PAIR OF CARRARA MARBLE BUSTS OF DEMOSTHENES AND SOPHOCLES

With marble termini pedestals.

do 823—PAIR OF CARRARA MARBLE BUSTS OF THUCYIDES AND EURIPIDES

With marble termini pedestals.

do 824—PAIR OF CARRARA MARBLE BUSTS OF CLAUDIUS AND HOMER

With marble termini pedestals.

do 825—TWO JAPANESE BRONZE HANGING LANTERNS

Globular shape, with scrolled reticulations.

TUESDAY

APRIL 12

826—TALL FRENCH FAÏENCE WATER PITCHER

Cylindric form, with double handles; coated in mottled green and yellow glaze, and showing foliage in low relief.

Height, 44 inches; diameter, 8 inches.

do 827—LARGE JAPANESE POTTERY VASE

Oviform, with four rudimentary masks and raised leafy scrolls, covered in mottled green flambé glaze.

Height, 24 inches; diameter, 18 inches.

do 828—TALL JAPANESE BRONZE VASE

Embellished with fish and wave motif in low relief; coated in brown patina.

Height, 29 inches; diameter, 15 inches.

do 829—LARGE MARBLE PEDESTAL

Used for plants. Verte-antico marble; sculptured in Doric style, with triglyphs and garlands.

Height, 37 inches; top, 28 inches square.

do 830—LARGE SCULPTURED MARBLE WALL FOUNTAIN

Semi-circular form basin, with angular ends and raised on slender standard. Italian work of the Seventeenth Century.

Height, 3 feet; width, 6 feet 6 inches.

do 831—STONE GARDEN VASE

Octagonal form, carved scaled diaper panels.

Height, 29 inches; diameter, 26 inches.

PLANTS

do 832—LARGE PALM PLANT

Of the Kentia genera. In tub, with bark.

do 833—TWO LARGE PALMS

Same variety as the preceding. In tubs.

TUESDAY 834—TWO LARGE SATINA PALMS
APRIL 12 In tubs.

do 835—LARGE SATINA PALM
Same variety as the preceding.

do 836—TWO LARGE LIVISTONA PALMS
In tubs.

do 837—LARGE LIVISTONA PALM
Same variety as the preceding.

do 838—LARGE PALM
Of the Martinicia variety. In bark-covered tub.

do 839—TWO LARGE PALMS
Of the Rhapsis genera. In bark-covered tubs.

do 840—LARGE NEEDLE-POINTED PHOENIS PALM
In bark-covered tub.

do 841—LARGE PALM
Of the Caryota genera. In tub.

do 842—LONG-LEAVED PALM
Of the Waisrill variety.

do 843—EIGHT SMALL PLANTS
Potted ferns, pine plants, etc.

do 844—HANGING BASKET
With ferns.

do 845—THREE BOXES, WITH TALL PALM PLANTS
Along the cornice ledge.

TUESDAY
APRIL 12

846—FOUR BOXES

With varying plants.

do 847—TWO LARGE HANGING AIR PLANTS
With long tendrils.

LIBRARY

(SECOND FLOOR)

MONDAY
APRIL 11

848—LARGE DARK OAK LIBRARY TABLE

Richly carved in Renaissance design, with caryatids, garlands and scroll work at either end. Top with carved edge. Antique finish to match woodwork of room.

Height, 34 inches; top, 6 feet by 3 feet 3 inches.

do 849—RED VELVET TABLE COVER

With border in appliquéd embroidery, and lined with red silk.

3 feet by 5 feet 6 inches.

do 850—SEVEN CARVED OAK ARM-CHAIRS

High square-backed forms, with carved masks at arms; antique finish; upholstered in red silk damask, with red velour appliquéd. Early Louis XIV design.

do 851—TALL TIFFANY FAVRIL GLASS AND BRONZE LAMP

From specially prepared models.

Height, 35 inches; diameter, 15 inches.

TUESDAY
APRIL 12

852—FIVE FRENCH BRONZE APPLIQUES

Renaissance designs; cast from special models by Vian, of Paris; showing Satyr masks and scroll motifs. Three branches each, for electric lights.

Height, 24 inches; spread, 17 inches.

TUESDAY 853—PAIR OF BRONZE RENAISSANCE ANDIRONS

APRIL 12

Claw feet, with masks and cartouches; surmounted by figures holding cornucopias. Dark brown patina.

Height, 37 inches.

do 854—TWO PAIRS WINDOW CURTAINS

Of red silk damask, together with valance of same material, enriched by red velour appliquéd in Louis XIV style. The long curtains, in full width, are lined with buff silicia and trimmed with edge fringe, including tasselled loops. Complete with poles and fixtures.

Length, 9 feet 9 inches.

do 855—PAIR RED SILK DAMASK PORTIÈRES

To match the preceding. With red velour appliquéd bordering; lined with red silk, and trimmed with fine fringe. Complete with pole and fixtures.

Length, 8 feet.

do 855-A—FRENCH RED CARPET RUG

Heavy pile, and fine single color. Made in one piece.

Length, 19 feet; width, 12 feet.

LOUIS XV BEDROOM

(SECOND FLOOR)

do 856—GORGEous LOUIS XV BEDSTEAD

Made by Zwiener, of Paris. Executed in palissandre and marquetterie, with superlative ormolu bronze mounting. Cast from specially prepared models, of which some were used only on one occasion before (for Ludwig II, the late King of Bavaria, and destined for the Royal Hohen-Schwangau Palace). This applies especially to the large ormolu figures in torso, with accompanying ornaments, that form the posts on head-piece; as also to the sleeping

cupid surmounting the centre, with the helmet of Aegis. The foot-board, which was especially modelled for Mr. Yerkes, sustains other cupids in free relief, that hold up draperies, revealing radial rays of the rising sun, forming a background for the large couchant figure of a nymph. This composition allegorically represents the Dawn of Morning, as the head-piece, with its sleeping amour suggests Night. These castings, besides being most carefully chased, are gilt in the old mercury process. Complete with palissandre and ormolu dome-piece, forming canopy, and matching the bedstead, green silk damask side curtains, with passementerie trimmings and draperies. French box springs and hair mattress, and a bedspread of green satin, with lace bordering. Has a raised green satin tufted platform, in the French style.

Width of bedstead, 7 feet at head; length, 8 feet.

Height of canopy with draperies, 12 feet.

TUESDAY
APRIL 12

857—TWO SMALL NIGHT STANDS

Louis XV design. To match the preceding Bedstead. Made by Zwiener, of Paris. Of palissandre, with inlay and ormolu mounting. Graceful *bombé* front.

Height; 38 inches; width, 15 inches.

do

858—FRENCH PALISSANDRE COMMODE

To match the preceding. Made by Zwiener. *Bombé* front, with marquetterie and fine ormolu bronze mounting, in Louis XV design; with red Brèche marble top.

Height, 36 inches; width, 5 feet 6 inches.

MONDAY
APRIL 11

859—FRENCH PALISSANDRE AND ORMOLU VITRINE

Made by Zwiener. With *bombé* front, the door and sides in flint glass, shaped from special moulds. Lower section is finished with three Vernis-Martin panels painted in Boucher style. The mountings, which are in ormolu bronze, include

torso figures at the ends, and cupids with torches and wreaths at the top. Fitted with two glass shelves, and lined with red velour.

Height, 7 feet 6 inches; width, 4 feet.

MONDAY
APRIL 11

860—FRENCH PALISSANDRE AND ORMOLU VITRINE

Made by Zwiener. For centre of room. Has four glass sides, and is raised on high stand, with ormolu figures and other ornamental mountings, including a rich stretcher. The ormolu mounting corresponds with the other Louis XV furniture of room, and shows cupids with torches and wreaths at the top. Fitted with two glass shelves, and lined with plush.

Height, 7 feet; width, 29 inches.

do 861—FRENCH PALISSANDRE BANQUETTE

With ormolu bronze mounting, in Louis Quinze design; upholstered in green silk damask.

do 862—Two LOUIS QUINZE ARM-CHAIRS

Low Bergère shape; frame of Palissandre wood, with ormolu bronze mounting; upholstered in green silk damask.

do 863—BERGÈRE

To match the preceding. Palissandre wood and ormolu frame; upholstered in green silk damask, with French loose cushion seat.

do 864—SMALL GILT GEM TABLE

Louis XVI style. With red velvet lining and glass top; delicately carved, and powder gilt.

Height, 27 inches; diameter, 16 inches.

TUESDAY
APRIL 12

865—INLAID PALISSANDRE WOOD PEDESTAL

Made by Zwiener. With four *bombé* sides; the fine chased ormolu mountings, including figures, are of the Louis

Quinze design, matching the other furniture of the Louis XV Room. Has African marble top.

Height, 4 feet.

MONDAY 866—FRENCH ORMOLU AND AGATE MANTEL SET

APRIL 11

(a) Urn-shaped clock, with revolving enamelled dials, and ormolu bronze handles. Raised on square base, with gilt bronze panels and four small feet. Louis XVI design.

Height, 15 inches. Base, 5½ inches square.

(b) Pair of ormolu figure candelabras. In form of cupids holding vases with branches. For three candles each. Raised on small pedestal of agate and ormolu, with fine chasing.

Each: Height, 16 inches.

do 867—FRENCH ORMOLU AND RED AFRICAN MARBLE CLOCK

Urn shape, with narrow enamelled revolving hour and minute dials. The fine ormolu mounting includes two handles in the form of Triton figures, with spears and dolphins. The urn, resting upon a square African marble plinth, is finished with chased ormolu finial at the top, matching the remaining fine ornamentation.

Height, 2 feet 10 inches; width, 2 feet 7 inches.

TUESDAY 868—Two PAIRS LONG WINDOW CURTAINS

APRIL 12

With French lambrequin over-draperies. Louis XV design. Green silk damask, lined with buff sateen and trimmed with passementerie cords and double-tasseled loops; including four gilt bronze loop-holders. Complete with handsome rosewood and ormolu cornices and fixtures.

Length, 9 feet 4 inches; width, 5 feet.

do 869—Two PAIRS LONG WINDOW CURTAINS

To match the preceding. Complete with bronze loop-holders, rosewood and ormolu cornices and fixtures.

Length, 9 feet 4 inches.

TUESDAY
APRIL 12

870—TWO DOOR DRAPERY

Green satin damask, to match the preceding window curtains. Complete with French rosewood and ormolu cornices and fixtures.

do 871—SILK DAMASK WALL COVERING

Green *ton sur ton*. Louis XV pattern.

do 872—SIX FRENCH BRONZE APPLIQUES

Fine Louis Quinze models. Made by Vian, of Paris. With three branches each, and arranged for electric lights. Rococo scroll back plate, twenty-seven inches high. Spread, 22 inches between branches.

do 873—PAIR OF LOUIS XV BRONZE ANDIRONS

Fine rococo scroll model. Made by Vian, of Paris.

Height, 15 inches.

do 874—FRENCH PALISSANDRE WOOD MANTEL

With bronze ormolu mounting. By Zwiener, of Paris. Including end figures and candelabra attachments. Mantel has concaved marquetterie panelled upper section, and ormolu embellishment in scroll and shell forms below, together with marble facing and French iron linings.

Width of mantel, 6 feet 6 inches.

do 875—OVERMANTEL, WITH BEVELLED FRENCH MIRROR

Rich ormolu mounting, to match the above-described mantel; including cartouche with finely modelled cupid supporters at the top.

Height, 66 inches; width, 45 inches.

do 876—FRENCH SAVONERIE CARPET

Louis XV design, with corner forms and cartouches, and wide bordering. The centre sustains rococo emblems. Hand-woven fine long pile, in monotone green shades. Made by G. & D. Hamot, of Paris, from a special design.

Length, 24 feet 9 inches; width, 22 feet 4 inches.

MONDAY 877—Two Rosewood Side Chairs

APRIL 11 With seats upholstered in plain red tufted satin. (In Dressing-Room.)

do 878—Rosewood Arm-chair

Upholstered in plain red satin. (In Dressing-Room.)

do 879—Comfortable Rosewood Lounge

Covered in plain red satin; with three loose pillows to match. (In Dressing-Room.)

Length, 5 feet 6 inches.

do 880—Rosewood Table

Carved and inlaid. With drawer. (In Dressing-Room.)

Top, 18 inches by 30 inches.

TUESDAY 881—Large Rosewood Wardrobe

APRIL 12 With inlaid panelled doors attached to trim of room. (In Dressing-Room.)

Height, 8 feet 9 inches; width, 8 feet.

do 882—Large Inlaid Rosewood Chiffonière

To match the preceding. With bevelled mirror; cupboard doors and drawers. (In Dressing-Room.)

Height, 52 inches; width, 60 inches.

do 883—Pair Window Curtains

Of plain red satin; lined with silicia, and including cord loops. Complete with brass poles and fixtures. (In Dressing-Room.)

do 884—Four Single Portières

Of plain red satin; lined with red silk. Complete with rods and fixtures. (In Dressing-Room.)

do 885—Plain Red Satin Wall Covering

On walls of Dressing-Room.

TUESDAY
APRIL 12

886—BRONZE CEILING LIGHT

Crown design, with six electric lights. (In Dressing-Room.)

do 887—BRONZE SIDE LIGHT

To match the preceding. (In Dressing-Room.)

do 888—AXMINSTER CARPET

Plain red color. (In Dressing-Room.)

10 feet 10 inches by 14 feet.

do 889—MIRROR WITH SILVERED BRONZE FRAME

In adjoining Bathroom.

Size, 2 feet 8 inches by 3 feet 6 inches.

do 890—WHITE ENAMELLED FAIRBANKS SCALE

In Bathroom.

MONDAY
APRIL 11

891—SATINWOOD SIDE CHAIR

With inlay and painting; seat upholstered in green velour.

In Bathroom.

TUESDAY
APRIL 12

892—PAIR WINDOW CURTAINS

In Bathroom. Of heavy yellow twilled silk, lined with silicia; including cord loops. Complete with pole brackets and rings.

INDIAN ROOM

(SECOND FLOOR)

WEDNESDAY
APRIL 13

893—THREE JAPANESE OBJECTS

Comprising Hirado blue and white watering-pot, small blue hawthorn vase, and a Kaga candlestick.

PROSPECTIVE BUYERS WILL PLEASE READ SPECIAL NOTICE PRECEDING No. 256.

WEDNESDAY 894—FOUR JAPANESE OBJECTS

APRIL 13

Comprising porcelain okimono, young girl on back of elephant, blue and white cup stand, old Kioto censer, and a blue and white porcelain cup, with bronze tray.

do 895—FOUR CHINESE OBJECTS

Small celadon bowl, two blue and white porcelain shoes, a blue and white snuff-bottle of the Ch'ien-lung period, and a blue and white teapot.

do 896—THREE JAPANESE OBJECTS

Mikawachi pottery bowl with *dog foo* decoration, old pottery water-jar with brown decoration and green splash glaze, and a Hirado porcelain blue and white flower-holder.

do 897—TWO JAPANESE FAÏENCE VASES

One conical shape with raised blue decoration, the other cylindrical shape with perforated border and turquoise glaze.

do 898—CHINESE BLUE AND WHITE HAWTHORN VASE

Oviform, with blossoms and branches of the mei-hua (plum) tree reserved in the white on a ground of reticulated blue, like fissured ice. Nineteenth Century.

Height, 18 inches.

do 899—CHINESE HAWTHORN GINGER-JAR

Ovoid shape, with clusters of plum blossoms in white reserve on a ground of pellucid blue, including two white reserved panels in foliated form, showing objects and scholars' emblems, or the so-called "Hundred Antiques." K'ang-hsi period (1662-1722).

Height, 7½ inches.

do 900—JAPANESE POTTERY HANGING JAR

Ovoid shape, with four small handles. Coated in gray flambé glaze, and encased with split bamboo netting.

Height, 12 inches; diameter, 11 inches.

WEDNESDAY 901—LARGE JAPANESE POTTERY EWER

APRIL 13

Jar-shaped, with spout and side handle in form of bamboo shoots and twigs with leafage; covered in vitreous green glaze. The cover is surmounted by a *fu-dog* in yellow.

Height, 24 inches.

do 902—JAPANESE POTTERY HANGING JAR

Coated in brown glaze and encased in bamboo netting.

Height, 13 inches; diameter, 11 inches.

do 903—LARGE MEXICAN BROWN POTTERY EWER

With simple spout and side handle in form of reversed elephant trunk.

Height, 18 inches.

do 904—Two Objects

An antique Mexican pottery vase, in design of a seated figure; and an Indian basket, with amber heads; on a bronze stand.

do 905—Two GROTESQUE EAST INDIAN ORNAMENTS

One a primitive-shaped dog of iron, with gold damascene in design of a saddle cloth; the other in design of an elephant, of similar workmanship.

Height, 8 and 9 inches, respectively.

do 906—GROTESQUE IRON ANIMAL

East Indian. A stag of iron, inlaid with gold.

Height, 14 inches.

do 907—OXIDISED SILVER-PLATED CASKET

With handle; ornamented in repoussé flowered gadroons, and surmounted by a bird.

Height, 8 inches.

MONDAY 908—FOUR EAST INDIAN TEAKWOOD CHAIRS

APRIL 11

With fine openwork and border carving; seats upholstered in plain red twilled tapestry burlaps.

MONDAY

APRIL 11

909—SMALL EAST INDIAN TEAKWOOD TABLE

With square top and shelf, richly carved open scroll work.

Height, 25 inches; top, 21 inches square.

do

910—EAST INDIA TEAKWOOD CENTRE TABLE

Octagonal shape; richly carved to match room. Top carved with crossed borders in small arabesque design.

Height, 30 inches; diameter, 3 feet 6 inches.

TUESDAY

APRIL 12

911—CARVED TEAKWOOD SWINGING SETTEE

Suspended from the ceiling with ornamental bronze chains and attachments of special make; seat upholstered with plain red tapestry burlaps; including three loose pillows.

Width, 4 feet 6 inches.

do

912—ELABORATE BRONZE CEILING LIGHT

With silk fringe and chain.

do

913—JAPANESE BRONZE KEMAN

With Buddhist divinity, and mounted for electric side light with lamps.

Height, 18 inches; width, 12 inches.

do

914—RED AXMINSTER CARPET RUG

Made in four widths.

12 feet 8 inches by 9 feet 4 inches.

do

915—WOODWORK OF EAST INDIAN ROOM

Teak woodwork of this room; richly carved and left in natural color. From the designs of Mr. Lockwood DeForrest and especially executed for Mr. Yerkes in East India. It is octagonal form, including carved arches, columns, recessed shelving, corner mantel and fireplace with tile facing of same; also all panelling, two door trims, subbase, bracketed cornice, and ceiling panelling. All complete without door jambs, doors or steps to Palm Garden.

Dimensions of room: Height, 10 feet 3 inches; width, 12 feet 5 inches; length, 15 feet 6 inches.

PALM GARDEN

STATUARY VASES AND BENCHES

TUESDAY

APRIL 12

916—TALL OPAQUE GLASS VASE

With long, slender neck; light amber-colored exterior.

Inner surface pink.

Height, 32 inches.

do

917—SPANISH OVIIFORM POTTERY VASE

Coated in mottled green glaze.

Height, 32 inches.

do

918—WHITE MARBLE BUST

A Page, wearing a cap ornamented with a feather.

Height, 21 inches.

do

919—TWO Imitation STONE VASES

Antique Italian style; cast in cement.

Height, 36 inches.

do

920—WHITE MARBLE GARDEN SEAT

With arms and end supports, sculptured in form of lion head and garlands, including a fluted border.

Length, 4 feet 8 inches; width, 1 foot 6 inches.

do

921—TWO MARBLE GARDEN SEATS

With sculptured griffin supports, and thick Cipollino marble top.

Each: Length, 4 feet 11 inches; width, 1 foot 7 inches.

do

922—WHITE MARBLE SEAT

Richly sculptured supports, with cornucopias, cartouches, fruit and acanthus leaves. White marble top, with sculptured bordering.

Length, 5 feet 2 inches.

do

923—FOUR GRAY ISTRIAN MARBLE VASES

Classic form, with sculptured gadroons near base.

Each: Height, 27 inches.

TUESDAY 924—PAIR OF OLD CAEN STONE LIONS

APRIL 12 Seated, and supporting armorial shields, quartered.

Each: Height, 38 inches; bases, 20 inches by 20 inches.

do 925—TWO ISTRIAN MARBLE GARDEN STATUES

Figures of Ceres and Flora.

Each: Height, 4 feet 6 inches; base, 14½ inches diameter.

do 926—TWO WHITE MARBLE GARDEN STATUES

Young Bacchanal figures.

Height, 4 feet 10 inches.

do 927—TWO BRONZE APPLIQUES

Roman lamp design, with Favril glass shades; match applique in Second Hall.

Oblong back plate, 7 feet by 4 inches.

RARE PLANTS

IN PALM GARDEN

do 928—TWO LARGE FINE PALMS—KENTIA GENERA

In tubs.

do 929—TWO LARGE PALMS

Same variety as the above. In tubs.

do 930—THREE LARGE PALMS—PHOENIS GENERA

In tubs.

do 931—TWO BOXES OF PLANTS

Spotted leaf manrica.

do 932—THREE BOXES WITH SPOTTED LEAF MANRICA PLANTS

Similar variety to the preceding.

TUESDAY 933—LARGE PALM—PANOFUNES GENERA

APRIL 12

In tub.

do 934—THREE FINE CULTIVATED DICKSONIA PALMS WITH VINES
In tub.

do 935—LARGE PALM PLANT—CARYOTA GENERA
In tubs.

do 936—Two FINE PANDANUS PALMS WITH FERNS
In tubs.

do 937—Two FINE PALMS
Similar varieties as the above.

do 938—LARGE PALM—ARECU GENERA
In tub with potted ferns.

do 939—LARGE LIVISTONA PALM
In tub.

do 940—FOUR CULTIVATED DICKSONIA WITH VINES
In tubs.

do 941—LARGE PALM WITH POINTED COCOS LEAVES
In tub with ferns.

do 942—FOUR LARGE PALMS—KENTIA GENERA
In tubs.

do 943—Two LARGE PALMS—PHOENIS GENERA
In tubs.

do 944—Two LARGE PALMS
Same variety as the above. In tubs.

TUESDAY
APRIL 12

945—LARGE PHOENIX PALM

In tub.

do 946—FOUR BOXES WITH SHORT MANICA PLANTS

do 947—TWO FINE PALMS—LUCANIA GENERA
In tubs.

do 948—LARGE PALM
Same variety as the above.

do 949—FINE LARGE AIR PLANT
Cultivated in form of tree trunk.

do 950—THREE RARE CULTIVATED DICKSONIA WITH FERNS
In tubs.

do 951—TWO FINE LARGE PALMS—PHOENIX VARIETY
In tubs.

do 952—TWO FINE LARGE PALMS—KENTIA GENERA
In tubs.

do 953—EIGHT SMALL POTTED PLANTS AND FERNS
Several varieties.

do 954—SIXTEEN POTTED PLANTS
Varied.

do 955—ELEVEN POTTED PLANTS AND RUBBER PLANTS
Small sizes and various.

do 956—TWENTY SMALL ODD POTTED PLANTS

SECOND STORY HALL

TUESDAY 957—PAIR OF PORTIÈRES

APRIL 12

Made up of wide antique Renaissance tapestry bordering and red plush. The border on one side showing a chariot with the figure of Mars, and the other a goddess with chariot drawn by fabulous birds. The remaining accessories on each are alike, and include figured medallion caryatids and flowers, with yellow ground. Seventeenth Century. Brussels make. Complete with rod and rings.

Length, 8 feet; width, 4 feet.

do 958—THREE ELECTRIC BRONZE TRANSOM FIXTURES

Special design in green patina, with five lamps each; including small favrile glass shades.

Height, 19 inches; width, 3 feet 6 inches.

do 959—THREE BRONZE APPLIQUES

Matching one in Palm Garden. With shades of favrile glass.

do 960—RED AXMINSTER CARPET

On floor of Hall Corridor and on stairs to third floor.

EMPIRE BEDROOM

(THIRD FLOOR)

do 961—LARGE FIRST EMPIRE BEDSTEAD

San Domingo mahogany, with finely chased mercury gilt ormolu mountings, and uniform ends. The mahogany canopy or baldaquin is fitted with long draperies of Empire green and gold figured satin damask, to match room; silk lined, and trimmed with edge fringes. A bedspread and

two day-bolsters of the same material are included, also a French box spring and hair mattress, together with two feather pillows. Raised on French satin tufted platform.

Length outside, 8 feet; width, 5 feet.

TUESDAY

APRIL 12

962—MAHOGANY DRESSING TABLE

Empire style, with swinging mirror and mercury gilt ormolu mounting.

Width, 4 feet 8 inches.

do

963—MAHOGANY FRENCH COMMODE

To match the preceding. With doors, and mounting in mercury gilt bronze.

Height, 40 inches; width, 58 inches.

do

964—MAHOGANY CHEVAL GLASS

Empire style, with ormolu mounting.

Height, 5 feet 8 inches, with frame; width, 3 feet 3 inches.

do

965—UPRIGHT FIRST EMPIRE SECRETAIRE

San Domingo mahogany, with fine chased and mercury gilt bronze mountings of the period. Has dark purplish-red porphyry top.

Height, 4 feet 9 inches; width, 3 feet 3 inches.

do

966—TALL EMPIRE CABINET

Of San Domingo mahogany; raised on high stand, with columns and lower shelf. Has fine ormolu bronze mountings; mirror back; glass doors and sides.

Height, 6 feet 4 inches; width, 4 feet 4 inches.

MONDAY

APRIL 11

967—LARGE FIRST EMPIRE ARM-CHAIR

San Domingo mahogany, with massive gilt griffins and other ormolu mounting. Fontainebleau pattern. Seat and back upholstered in green silk velour.

TUESDAY

APRIL 12

968—Two MAHOGANY SIDE CHAIRS

Empire style; seats covered in green and gold satin damask.

MONDAY
APRIL 11

969—PAIR TALL EMPIRE CANDELABRUMS

Fine ormolu bronze, with griotte marble bases, and nine candle branches.

Each: Height, 38 inches; base, 6½ inches.

do 970—SAN DOMINGO MAHOGANY PEDESTAL

Empire style; square form.

Height, 47 inches; top, 14 inches square.

do 971—SAN DOMINGO MAHOGANY PEDESTAL

Round shape. With ormolu mounting.

Height, 41 inches; top, 12 inches diameter.

do 972—ANTIQUE MAHOGANY EMPIRE CLOCK

Column pattern, with fine ormolu bronze mountings and pendulum.

Height, 21 inches; width, 11 inches.

do 973—PAIR OF ORMOLU CANDELABRUMS

First Empire bronze, with angular brown patina shafts and beautiful mercury gilt ornamentation of the period; designed with three candle arms, and round bases.

Height, 19 inches.

do 974—LARGE TERRA-COTTA BUST

Head of young girl. Florentine style, by Moutenave. Finished in polychrome tone.

Height, 22 inches.

do 975—TALL BRONZE BUST

Ideal head of young woman, with hat. Art Nouveau character, in brown patina.

Signed: "AN. F. T. NELSON."

Height, 28 inches.

do 976—STAINED CHERRY CLOTHES-TREE

With four brass hooks.

MONDAY

APRIL 11

977—SMALL LOW MAHOGANY TABLE

Empire style; with column-shaped legs.

do

978—GILT FRAME MIRROR

Empire style; elliptic form, with carved swan necks.

Width, 30 inches; height, 28 inches.

TUESDAY

APRIL 12

979—PAIR OF GILT BRONZE ANDIRONS

Form of fluted shafts, surmounted with caps.

Height, 36 inches.

do

980—ORMOLU BRONZE CEILING LIGHT

Empire design, with four branches and centre globe; fitted with silk shades.

Spread, 24 inches.

do

981—TWO ELECTRIC BRONZE SIDE LIGHTS

To match the preceding.

do

982—BRASS ELECTRIC TABLE LIGHT

With green shade.

do

983—FOUR PAIRS WINDOW CURTAINS

Of Empire green and gold satin damask, with silk passementerie trimming and loops; lined with light buff silicia. Complete with rods and fixtures.

Height of windows, 9 feet 6 inches.

do

984—WALL COVERING

Empire design; green and gold satin damask, matching furniture and draperies.

do

985—FRENCH MOQUETTE CARPET

Plain green.

About 88 yards.

RED ROOM

(THIRD FLOOR)

MONDAY 986—TWO LARGE COMFORTABLE ARM-CHAIRS
APRIL 11 Upholstered all over in pinkish red velour.

TUESDAY 987—LONG COMFORTABLE DIVAN
APRIL 12 To match the preceding. Covered in pinkish-red velour;
with two loose pillows.

Length, 8 feet; width, 2 feet 10 inches.

MONDAY 988—MAHOGANY SIDE CHAIR
APRIL 11 Seat covered in pinkish-red velour.

do 989—MAHOGANY ARM-CHAIR
Covered in pinkish red velour.

do 990—MAHOGANY DESK CHAIR
With arms. Covered to match the preceding.

do 991—ROUND MAHOGANY MINIATURE OR GEM TABLE
Fluted legs and brass mounting; has bevelled glass top and
interior lined with red velvet.

Diameter, 25 inches.

do 992—MAHOGANY TABLE DESK
With drawer sides and rounded corners. Top with carved
edge.

Size, 2 feet 9 inches by 4 feet 6 inches.

do 993—FRENCH BUHL CENTRE TABLE
Louis XIV style; inlaid with red tortoise-shell and brass
mountings of gilt bronze. Has curviformed top.

29 inches by 51 inches.

MONDAY
APRIL 11

994—UPRIGHT MARQUETTERIE DESK

With ormolu mounting; drop lid and four drawers; top of red Brèche marble. French; Eighteenth Century.

Height, 4 feet 10 inches; width, 25 inches.

do

995—FRENCH PALISSANDRE VENEERED CABINET

With gilt brass mounting and Vernis-Martin door panel painted in Watteau style. Red Brèche marble top.

Height, 4 feet; width, 3 feet 6 inches.

TUESDAY
APRIL 12

996—FRENCH PALISSANDRE CABINET

Bombé front, with inlay and ormolu mounting; glass door and Vernis-Martin figure painting. Interior has two glass shelves, and is lined with red velvet. Top of gray and red Brèche marble.

Height, 5 feet 3 inches; width, 32 inches.

do

997—TWO PAIRS WINDOW CURTAINS

Of pinkish-red velour, lined with silicia; including hoops and four bronze loop-holders. Complete with poles and fixtures.

do

998—PAIR OF BRASS ANDIRONS

Square shafts, with caps and ball finials.

do

998-A—SET OF FIRE-IRONS

With stand to match. (Three pieces.)

do

998-B—BRASS TABLE LIGHT

With two arms and green glass shades.

do

999—RED AXMINSTER CARPET

Sewed rug form.

13 feet by 14 feet 6 inches.

YELLOW BEDROOM

(THIRD FLOOR)

TUESDAY

APRIL 12

1000—ENGLISH FOUR-POST BEDSTEAD

Georgian style. Carved mahogany posts, with grotesque heads and claw feet. The head-board is fitted with a plaited silk panel. Complete with curtains and valance draping of red silk damask, trimmed with cord and tassels, and a spring and hair mattress made in one.

Measure, 5 feet by 7 feet.

MONDAY

APRIL 11

1001—ENGLISH ROSEWOOD DRESSING BUREAU

With swinging mirror and drawers; inlaid in modern Adam style. Has extra polished glass top.

Width, 60 inches.

TUESDAY

APRIL 12

1002—LARGE ROSEWOOD WARDROBE

With light wood inlay in Adams style. With bevelled mirror doors and centre arrangement comprising drawers and cupboards. The interiors of white maple.

Height, 8 feet 6 inches; width, 7 feet 6 inches.

MONDAY

APRIL 11

1003—FRENCH MAHOGANY AND ROSEWOOD COMMODE

Inlaid *bombé* front, with gilt and bronze mounting; style Louis Quinze. Has *rouge de brèche* marble top.

Height, 35 inches; width, 4 feet 6 inches.

do

1004—ENGLISH ROSEWOOD ARM-CHAIR

With inlay modern style; covered in light and olive figured velour.

do

1005—ROSEWOOD ADAMS STYLE NIGHT STAND

Oval shape; with satinwood inlaying, to match other furniture of bedroom.

MONDAY 1006—FINE ENGLISH CURIO CABINET

APRIL 11 Of inlaid satinwood, in Sheraton design; rounded sides with glass, and three shelves. Back lined with blue moiré silk.

Height, 6 feet; width, 5 feet 2 inches.

do 1007—FRENCH OVAL CENTRE TABLE

Of mahogany, with ormolu bronze mounting.

Top, 24 inches by 38 inches.

do 1008—SHERATON PIER CABINET

Of inlaid rosewood and satinwood, with checkered panel design on drawers.

Height, 37 inches; width, 16 inches.

TUESDAY 1009—TALL SHERATON CLOCK

APRIL 12 Satinwood, with mahogany inlay. Movement made by John Dobbie Carlton, Glasgow.

Height, 7 feet 3 inches.

MONDAY 1010—ENGLISH SATINWOOD SETTEE

APRIL 11 With inlay, Sheraton design; upholstered in light silk broché.

Length, 3 feet.

do 1011—SMALL OVAL TABLE

Satinwood, with inlay.

do 1012—ENGLISH SATINWOOD DESK

With small side drawers on right and left sides. Top covered with morocco leather.

Size, 24 inches by 48 inches.

do 1013—SATINWOOD PEDESTAL

With inlay.

Height, 42 inches; top, 12 inches square.

do 1014—ENGLISH SATINWOOD TEA TABLE

With oval shape top and shelf.

Width, 23 inches by 34 inches.

MONDAY APRIL 11 1015—GILT FOOTSTOOL
Louis XV style; carving upholstered in striped velour.

do 1016—ROSEWOOD COAL-BOX
With satinwood inlay; brass handles and iron lining; including shovel.

do 1017—SMALL ROUND TABLE
Sheraton style; mahogany, with shelf and floral inlaid top.
Diameter, 21 inches.

do 1018—ENGLISH MAHOGANY TEA TRAY
Oval shape, with brass handles.
Size, 15 inches by 28 inches.

TUESDAY APRIL 12 1019—TWO PAIRS WINDOW CURTAINS
With valances of yellow moiré striped silk damask; trimmed with white passementerie appliques, and lined with silicia; including loops and fixtures.
Height, 9 feet 3 inches; width, 4 feet 4 inches.

do 1020—WALL COVERING
Of yellow moiré striped silk damask.
Height, 8 feet between base and frieze.

do 1021—THREE GILT BRONZE ELECTRIC SIDE BRACKETS
Two lights each. Louis XVI design.

HALL

(THIRD FLOOR)

do 1023—PLAIN RED CARPET
Empire style; each for three electric lamps.

do 1023—PLAIN RED CARPET
On Main Hall and rear Corridor.
About 35 yards.

MAPLE BEDROOM

(THIRD FLOOR)

TUESDAY
APRIL 12

1024—TWIN BRASS BEDSTEADS

With ornamental casting and canopy; draperies of pink silk, and hand embroidery bordering in white; silk passementerie trimmings; including two spring mattresses, two hair mattresses and two feather pillows.

MONDAY
APRIL 11

1025—BIRD'S-EYE MAPLE DRESSER

With cabinet ends. Fitted with shelves and glass doors. Lined with pink silk plush.

Height, 5 feet 6 inches; width, 5 feet.

do

1026—BIRD'S-EYE MAPLE CHIFFONIÈRE

With swinging bevelled mirror; drawers fitted with brass handles.

Width, 3 feet 6 inches.

do

1027—MAPLE DRESSING TABLE

To match the preceding. With oval bevelled mirror.

Width, 3 feet 6 inches.

do

1028—GILT CARVED WOOD FOLDING SCREEN

With three panels in silk broché, and upper sections fitted with plate glass. Louis XV design.

Height, 5 feet.

do

1029—THREE MAPLE SIDE CHAIRS

Covered in tufted pink silk; including loose covers.

do

1030—MAPLE ROCKER

With pearl inlaid back and pink silk seat; including loose cover.

do

1031—SMALL MAPLE TABLE

With bird's-eye maple top.

MONDAY 1032—PAIR OF BRASS CANDLESTICKS
APRIL 11
Antique shape.

Height, 11 inches.

TUESDAY 1033—PAIR OF LONG CURTAINS
APRIL 12
Pink silk, with white embroidery matching bed canopy and trimming. Complete with poles and fixtures.

Length, 9 feet 6 inches; width, 5 feet 3 inches.

do 1034—GILT BRONZE CHANDELIER
Louis XVI; quiver pattern, with five branches.

do 1035—TWO SIDE LIGHTS
To match the preceding. Fitted for electricity.

do 1036—CARPET
Plain pink.

MUSEUM

(FOURTH FLOOR)

MONDAY 1037—THREE SMALL ENGLISH ROSEWOOD CHAIRS
APRIL 11
With inlaid backs and upholstered seats; covered in red silk damask.

do 1038—ENGLISH INLAID MAHOGANY CHAIR
Modern Sheraton style, with high open back; seat covered in dark, figured tapestry.

do 1039—SMALL INLAID MAHOGANY SIDE CHAIR
Open back, with rush seat.

do 1040—SEVEN MAHOGANY CHIPPENDALE CHAIRS
Carved open back and claw feet; with upholstered seats covered in verdure style tapestry.

MONDAY

APRIL 11

1041—ODD MAHOGANY CHIPPENDALE CHAIR

With carved back and claw feet; seat covered in medallion tapestry.

do 1042—SMALL MAHOGANY TABLE

English make; with three legs and oval top.

do 1043—SMALL FRENCH MARQUETTERIE CABINET

With old ormolu mounting; bent glass sides and door. Has mirror back; is fitted with two shelves.

Height, 4 feet 9 inches; width, 32 inches.

do 1044—INLAID MAHOGANY CURIO TABLE

Modern English; with hinged glass top, and sides of glass; interior lined with red plush.

Top, 20 inches by 32 inches.

do 1045—INLAID MAHOGANY CURIO TABLE

To match the preceding.

do 1046—INLAID MAHOGANY CURIO TABLE

With curved legs and ormolu mounting; has bevelled plate glass top and sides; interior lined with red velour.

Hinged top, 24 inches by 36 inches.

do 1048—FRENCH MAHOGANY CURIO TABLE

Louis XVI design; with ormolu mounting; bevelled plate glass sides and top; interior lined with green velvet.

Hinged top, 22 inches by 30 inches.

do 1049—FRENCH MAHOGANY CURIO TABLE

To match the preceding.

do 1050—MAHOGANY CURIO TABLE

With Louis XV style; brass ormolu mounting and bevelled plate glass sides and top. Velvet interior.

Size, 24 inches by 36 inches.

MONDAY . 1051—GLASS TABLE CASE

APRIL 11

Ebonized cherrywod frame, with glass on four sides and top.
Bottom of interior covered with red plush.

Height, 32 inches; width, 35 inches.

do 1052—TABLE CASE WITH OBLONG BRONZE FRAME

Four sides and top of glass; with blue plush bottom.

Height, 31 inches; width, 18 inches by 23 inches.

do 1053—OLD CHIPPENDALE CHINA CABINET

Mahogany; with glass doors, drawers and shelves.

Height, 6 feet 8 inches; width, 2 feet 4 inches.

do 1054—OLD CHIPPENDALE CHINA CABINET

To match the preceding.

do 1055—Two SMALL ROSEWOOD VITRINES

With brass ormolu mountings; glass doors, sides and tops;
interior is fitted with plate glass shelves.

Height, 3 feet 8 inches; width, 23 inches; depth, 16 inches.

do 1056—CENTRE VITRINE

Mahogany; with ormolu mounting; French glass sides and
door.

Height, 4 feet 2 inches; width, 24 inches.

do 1057—MAHOGANY LIBRARY TABLE

Semi-Colonial design, with curved front and sides, engaged
column legs, and small brass-handled drawers.

5 feet by 3 feet.

do 1058—PLAIN DARK-STAINED OAK TABLE

With shelf.

do 1059—LIGHT OAK TABLE

With white wood top.

MONDAY
APRIL 11

1060—FLAT CURIO CASE FOR TABLE

Of walnut; with glass top and plush-lined interior.

18 inches by 30 inches.

do 1061—LARGE TERRESTRIAL GLOBE

Mounted on brass stand.

Diameter, 16 inches; height with stand, 47 inches.

do 1062—SMALL EBONIZED OAK DESK CABINET

With oxidized repoussé silver panels, showing hunting scenes, and wave moulding trimming. Interior fitted with seven small drawers.

Height, 9 inches; width, 12 inches by 6 inches.

do 1063—ENGLISH MAHOGANY CLOCK

With arched top and silver-finish dial; inscribed. "Maple & Co." With movement, perforated sides and gilt bronze feet.

Height, 17 inches; width, 13 inches by 8 inches.

do 1064—ENGLISH MAHOGANY AND BRASS CLOCK

With silver-finish dial and movement. Made by Maple & Co.

Height, 14 inches; width, 10 inches.

do 1065—MIRROR, WITH INLAID MAHOGANY FRAME

French plate.

32 inches by 45 inches.

do 1066—GILT OVERMANTEL MIRROR

Louis XIV style. French plate.

46 inches by 54 inches.

TUESDAY
APRIL 12

1067—PAIR OF TALL BRONZE ANDIRONS

Fine Italian Renaissance model, with figures in the form of nymphs and satyrs, including masks and griffin forms; cast in the old wax process, and showing a good dark brown patina color.

Height, 46 inches.

do 1068—GILT BRONZE APPLIQUES

With three electric lights each.

Spread, 14½ inches.

TUESDAY
APRIL 12

1069—HOUSE 'PHONES, WITH BRACKETS

The Tucker Automatic Telephone System.

do 1070—SMALL OLD GERMAN ILLUMINATED AND LEADED GLASS MEDALLIONS

Set in circular window frames; Adam and Eve subjects.

Diameter, 12 inches.

do 1071—FOUR PAIRS CASEMENT WINDOW SASHES

Fitted with varied Seventeenth Century illuminated and heraldic glass; with leading and modern setting.

(a) Pair, with varied painted and leaded glass, showing the imperial eagle of the House of Hapsburg, supported by knights at arms. German Renaissance panels; dated 1641.

(b) Another Pair

With varied heraldic German painted and leaded glass panels; dated 1627.

(c) Another Pair

With varied heraldic German painted and leaded glass panels; dated 1639.

(d) Another Pair

With varied heraldic German painted and leaded glass panels; dated 1659.

Size, 18 inches by 40 inches each sash.

BILLIARD-ROOM

(BASEMENT FLOOR)

do 1072—BILLIARD TABLE

Special design; made by the Brunswick-Balke-Collender Co., with Monarch patent cushions; full regulation size. With table strings, balls and cues.

do 1073—POOL TABLE

Same make and design as the preceding billiard table. With oak rack, fancy cues, and balls.

TUESDAY
APRIL 12

1074—DARK BRONZE CEILING LIGHT

Over billiard table; with five electric branches.

do

1075—DARK BRONZE CEILING LIGHT

Over pool table; with five electric branches.

MONDAY
APRIL 11

1076—TURKISH OCTAGONAL TABOURET

With inlaid work in rosewood, pearl and satinwood; geometrical patterns.

Height, 26 inches; 24 inches diameter.

do

1077—EIGHT ENGLISH MAHOGANY SIDE CHAIRS

Chippendale pattern; with carved opened backs and claw feet. Medium high seats, covered in reddish-brown corduroy.

do

1078—FOUR MAHOGANY FOOT-STOOLS

Covered to match the preceding chairs.

do

1079—TWO OAK SIDE CHAIRS

Hall model, with high carved opened backs; seats covered in dark brown leather.

do

1080—SIXTEEN SMALL GILT OCCASIONAL CHAIRS

With rush seats and extra corduroy cushions.

TUESDAY
APRIL 12

1081—THIRTEEN WINDOW SASH CURTAINS

Covered in corduroy. Various sizes.

do

1082—SIX DARK BRONZE SIDE LIGHTS

Each with two electric branches.

do

1083—PAIR OF BRASS ANDIRONS

Fluted square shafts, with ball finial.

Height, 36 inches.

do

1084—FOUR SOFA CUSHIONS AND PILLOWS

Covered in ribbon applique needlework, and other materials.

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Books on the Fine Arts, Oriental Rugs and Kindred Subjects

1085—ALLEGORICAL CEILING

The Triumph of Peace, painted by Gérard de Lairesse,
dated 1672. *Plate*, quarto paper. Amsterdam, 1903

1086—AMERICAN ART ANNUAL FOR 1898

Edited by Florence N. Levy. *Illustrated*. 8vo, cloth
[5 copies.] New York, 1899.

1087—ART OF THE WORLD [THE]

Illustrated in the Paintings, Statuary, and Architecture of
the World's Columbian Exposition. *With numerous water-
color facsimiles, photogravures, etc.* Folio, half morocco,
gilt top, uncut. By Blackwell. New York, 1893.
Grand Edition de Luxe, limited to 500 copies.

1088—BENVENUTO CELLINI

Orfèvre Médailleur, Sculpteur Recherches sur sa Vie sur
son Œuvre, etc. Par Eugène Péon. *Illustrated*. Quarto,
vellum paper covers, uncut. [Slightly worn.]
Paris, 1883.

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